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The Diaries of Marius Petipa



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# The Diaries of Marius Petipa

Edited, translated, and introduced  
by Lynn Garafola

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# INTRODUCTION

Although he ranks among the greatest choreographers of all time, we in the West know surprisingly little about Marius Petipa. Of his ballets only a handful continue to be performed, even in doctored versions—*La Bayadère*, *The Sleeping Beauty*, *Swan Lake* (which he choreographed with Lev Ivanov), *Don Quixote*, and *Giselle* (which he exhumed long after it had vanished from the Paris stage). If to these full-length works are added the set pieces “Jardin Animé” of *Le Corsaire*, the “Grand Pas Classique” of *Raymonda*, and the “Grand Pas” of *Paquita*, the list of his extant dances is well-nigh complete. Yet Petipa’s career as a choreographer spanned more than sixty years and witnessed the creation of close to one hundred ballets, dozens of dances in operas, and countless variations and pas de deux. For a choreographer whose fantasies in movement and visions of celestial harmony have decisively shaped our understanding of the “classical” in ballet, the survival of so small a fraction of his output is obviously a matter of regret. Of perhaps greater moment, in that it depends only partly on the survival of actual dances, is the paucity of literature addressing in any serious way the nature, scope, and background of his vast accomplishment.

By contrast, in Russia, where Petipa arrived from his native France in 1847, worked for more than a half century, and died in 1910, his art has given rise to an important body of scholarship. The foundation was laid in the decades before the 1917 Revolution, with the histories of Aleksandr Pleshcheev (*Nash Balet* [Our Ballet]),<sup>1</sup> Konstantin Skal’kovskii (*V teatral’nom mire* [In the World of the Theater]),<sup>2</sup> and Sergei Khudekov (*Istoriia tantsev* [A History of Dances])<sup>3</sup> and with the appearance of a generation of critics, including André Levinson and Akim Volynsky, who not only opened the study of dance to aesthetic and theoretical issues but did so with intellectual acumen and sophistication.

Interest in Petipa did not abate with the Revolution. If anything, his legacy lay at the heart of the debate over the future of ballet, both its survival as an art form and its social identity, now that the autocracy that had supported it was gone. The historian Yury Slonimsky discovered ballet at the side of the young George Balanchine in the heady aftermath of the Revolution. By 1937, at the height of the Stalinist era, when Slonimsky published *Mastera baleta* (Ballet Masters),<sup>4</sup> making Petipa acceptable was no easy task. With socialist realism now official dogma and formalism a crime, Slonimsky argued that Petipa’s monumental spectacles, with their multitude of mass dances, endless displays of virtuosity, and, beginning with *The Sleeping Beauty*, virtually meaningless plots answered the expectations of a blasé public and the demands of the Imperial Court that employed him. Only then, having established Petipa’s subordination (so to speak) to both audience and autocracy, does Slonimsky allow himself to speak of the choreographer’s “great genius”: his way of distributing dance material to increase the intensity of his plotless divertissements, his extraordinary command of the dance lexicon, the clarity of his plastic and emotional ideas, the exceptional simplicity in the choreographic design of his most complex dance combinations.<sup>5</sup> (By 1956, when Slonimsky published his study of Tchaikovsky’s ballets,<sup>6</sup> the need for such political somersaults had considerably diminished.)

Several years Slonimsky’s junior and fundamentally apolitical, Vera Krasovskaya relies on fact and chronology to anchor her two major works about the Petipa period, *Russkii baletnyi teatr vtoroi poloviny deiatnadsatogo veka* (Russian Ballet Theater of the Second Half of the Nineteenth Century), and *Russkii baletnyi teatr nachala XX veka* (Russian Ballet Theater at the Beginning of the Twentieth Century).<sup>7</sup> At the same time, she invests Petipa’s art with a peculiarly Soviet idealism; in Petipa’s theater, she writes, “[the] world, raised above the everyday, could have its own dramatic collisions, its emotional experiences . . . enlarged and made more significant.”<sup>8</sup>

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Along with reinterpreting Petipa, Soviet scholars have also compiled important volumes of source materials. One such volume, edited by Mikhail Borisoglebskii,<sup>9</sup> dates from the late 1930s and is a treasure-trove of information, including visual material, about the history of the St. Petersburg ballet, ruled by Petipa for nearly a half century. Another, edited by Anna Nekhendzi and published in 1971, is *Marius Petipa: materialy, vospominaniia, stat'i* (Marius Petipa: Documents, Reminiscences, Essays).<sup>10</sup> This collection, the inspiration for the present infinitely more modest undertaking, includes the first translation, in any language, of portions of Petipa's diaries, a new edition of his memoirs, and several of his letters and interviews. Along with these primary sources, it contains essays and reminiscences by Fedor Lopukhov, Ekaterina Gel'tser, Nicolas Legat, Petr Gusev, Konstantin Sergeev, George Balanchine, Bronislava Nijinska, and Frederick Ashton—heirs of the Petipa legacy both in Russia and abroad—and a full list of Petipa's productions in Russia. This volume, which was translated into German and published in the former German Democratic Republic in 1975,<sup>11</sup> is a basic source for Petipa scholars.

Outside Russia, where the view of Petipa has been partly shaped by émigré memoirs of his last generation of dancers,<sup>12</sup> this Russian and Soviet literature is little known. There are notable exceptions: Slonimsky's chapter on Petipa from *Mastera baleta*, published in *Dance Index* in 1947, and Krasovskaya's essay on *The Sleeping Beauty*, published in *Dance Perspectives* in 1972. Although Petipa's own memoirs, translated by Helen Whitaker and edited by Lillian Moore, were not published until 1958,<sup>13</sup> already in the late 1930s, in his *Complete Book of Ballets*, Cyril W. Beaumont had included the libretti and in some cases also the original cast lists of eighteen of Petipa's ballets, most in English translation for the first time.<sup>14</sup>

Given the paucity of sources readily available outside the Soviet Union and in languages other than Russian, the publication of musicologist Roland John Wiley's *Tchaikovsky's Ballets* in 1985 and *A Century of Russian Ballet: Documents and Accounts, 1810-1910*<sup>15</sup> five years later were events of singular importance. Fluent in Russian and drawing on manuscript sources in that language both in Russia and in the West, Wiley has done more to fill the yawning gaps in our knowledge of Petipa than

anyone else. Still, a full-scale biography of Petipa remains to be written, and most of his choreographic sketches have yet to be published. The man who more than any other defined the Russian school of ballet is only beginning to emerge from the shadows.

Hence, the importance of the diaries that follow. Written in French toward the end of Petipa's life, they come from the manuscript collections of Moscow's Central State Archive of Literature and Art (TsGALI) and are published here with the kind permission of the director, Madame N. B. Volkova.<sup>16</sup> Although excerpts from these diaries—in Russian translation—appeared in the Nekhendzi volume, little notice was taken of them in the West until the publication of the German version of the volume in 1975. This prompted a long and laudatory article by the critic Horst Koepler in the September 1978 issue of *Dance Magazine*<sup>17</sup> that quoted generously from the published extracts of the diaries, now translated (by Koepler) from German into English. (Obviously, things would have been easier all around if Petipa's French original had appeared alongside the first, Russian translation.) If readers of English were getting scraps of the diaries at three removes, readers of Russian were getting perhaps a third of what Petipa actually wrote. Heavily—and silently—edited, the published diaries offer but a partial view of the ballet master who emerges from the full text of the original.

It was in Moscow in the spring of 1990 that I first came upon these diaries at TsGALI. At my side was Elizabeth Souritz, that wise and generous historian of Russia's dance past. Not only had she alerted me to their whereabouts, but she had literally taken me by the hand to see them, getting me past the red tape and initiating me into the mysteries of using a Soviet microfilm reader. The reading room at TsGALI is large and airy. There, with mounting excitement, I first scrolled through the entries in the little notebooks where Marius Ivanovich Petipa, as he is known in Russia, had recorded the day-to-day events of his life.

The diaries begin on New Year's Day 1903 (Old Style) and run until 31 December 1905,<sup>18</sup> with two major interruptions: presumably the notebooks for the summers of 1903 and 1905, which Petipa mentions buying, have been lost. The diaries pick up again in mid-March 1907, when Petipa left St. Petersburg for Gurzuf in the Crimea, where he



died in 1910, and end three months later. Apart from the diaries, the collection includes drafts of letters, miscellaneous notes, lists of dates and works, and draft pages from his memoirs—the opening of chapter 3 (“A Duel in Spain”),<sup>19</sup> all of chapter 4 (“My Arrival in St. Petersburg”), and most of chapter 5 (“An Insult to Andeyanova”). Although undated, the reminiscences were probably written in 1904.

Although these are the only known diaries of Petipa to have come to light, they are almost certainly not the only ones he wrote. On the contrary, the unvarying form of the entries, their absolute regularity (the one time he misses a day—13 May 1903—he makes sure to note, “Forgot to write”), and the fact that they pick up *in medias res* leave no doubt that diary-keeping had long been a part of his daily routine. Each entry opens with the date (in Old and New Style), the temperature (in degrees centigrade), some remark about the weather and the state of his health. Then, he moves on to professional matters: rehearsals (what was rehearsed, by whom, with whom), meetings, performances (what was performed, by whom, the box-office take). After this, he mentions the day’s unusual events: the arrival of a letter from abroad, a shopping excursion, calls paid or received, parties, a quarrel with his wife. And without fail he ends each day with a list of what he had spent: for toys, doctors, stamps, cabs, newspapers, tea. The entries are brief and matter-of-fact—the scaffolding of a life that made art not with words but in the wordless medium of movement.

Although the notes and diagrams preserved in Moscow’s Bakhrushin Museum (a few of which are reproduced in the Nekhendzi volume) indicate that Petipa worked out the groupings and floor plans of at least some of his dances on paper, the diaries do not record his thoughts at the time of such explorations or explain the choices he ultimately made. On the other hand, they contain important information about the dating and evolution of certain works (including the completion, scene by scene, of the choreography), the collaborative method used to create them (who talked to whom and when), the backstage politics and administrative conflicts that attended their production, and their audience and critical reception. At the same time, the diaries provide a record of what was actually danced at the Maryinsky’s twice-weekly ballet nights, and because Petipa fre-

quently noted the box-office receipts and how many times a particular ballet had been given, they also document the popularity of individual works. With more than 200 performances by the start of 1903, Petipa’s *Daughter of Pharaoh* was clearly the front-runner, with his newer *Sleeping Beauty*, at the 100 mark, a close second. Interestingly, *Swan Lake* was performed only twenty-nine times in the eight years following its premiere.<sup>20</sup>

Although the diaries cover only a brief period in Petipa’s long career, that period was a significant one, for it witnessed the completion of his last two ballets (*The Magic Mirror* and *The Romance of the Rosebud and the Butterfly*) and his forced retirement from the Imperial Theaters. For Petipa this was not an easy time. *The Magic Mirror*, a four-act retelling of “Snow White and the Seven Dwarfs” that came to the stage on 9 February 1903, was generally regarded as a failure, an opinion that Petipa himself shared, though not for the reasons given by most of the critics. (They blamed him; he blamed the designs, by Alexander Golovin, and the score, by Arsenii Koreshchenko.) The premiere, a benefit performance for the ballet master attended by Nicholas II, the Empress Alexandra, and, in Petipa’s words, the “entire Imperial family,”<sup>21</sup> was a glamorous occasion, even by the standards of the Maryinsky, where galas and grand dukes were commonplace. As one witness recalled:

All seats in the theatre were sold out for the new ballet, about which people [had] talked for almost two years, the testimonial performance for the famous Petipa. Tales about the forthcoming novel spectacle interested everybody. The Imperial box was filled by members of the Imperial family. At eight o’clock sharp the dowager empress Maria Feodorovna and the czar with the young empress arrived. The ministerial box was also filled with invited persons of high society.<sup>22</sup>

“I was much feted,” Petipa wrote after the performance was over, referring to the gifts and honors he had received as the evening’s benefit artist, marking his completion of fifty-five years of imperial service. The ballet itself had quite a different reception. At the start of Act II, according to one account, the house exploded in whistles and cat-calls. The newspapers were no kinder than the first-night public. Apart from the *Peterburgskaia gazeta* (Petersburg Gazette), which emphasized the ceremonial aspects of the occasion, the press subjected *Mirror* to what Alexandre Benois des-



cribed as "coarse and absurd attacks."<sup>23</sup> Petipa's own assessment was equally damning. "The ballet is a fiasco," he wrote in his diary.

Despite his private misgivings, Petipa did everything possible to keep the work before the public. But the rechoreographing that occupied a considerable part of his energies in the autumn following the premiere only exacerbated the ballet's intrinsic weaknesses. Among the most scathing critics of the new version was Serge Diaghilev, editor of the art journal *Mir iskusstva* (The World of Art) and a proselytizer for new trends in painting and theater. In a letter to the editor of the *Peterburgskaia gazeta*, prompted by the premiere of the refurbished *Mirror* in December 1903, he wrote:

Blame for the ballet's failure does not rest with the decorations or even with the unsuccessful, heavy music. One must look much deeper for it; it lies in the very enterprise of producing this ballet—unnecessary, boring, long, complicated, and pretentious. Let not the people who devised this production think that in this case they stand above the public, "which did not understand and appreciate their enterprise." The music, story, plan of action and all else in this ballet were not in the least for "comprehension only in the future"—the whole thing is perfectly comprehensible now, and appreciated according to its merits, as an utterly inartistic, un-balletic, and chiefly, an infinitely boring spectacle.<sup>24</sup>

This was not the first time a ballet of Petipa's had failed. As Yury Slonimsky has shown, the 1870s witnessed a string of Petipa failures as audiences deserted ballet for the frivolities of the operetta stage.<sup>25</sup> But because of his advanced age (he turned eighty-five two weeks after the premiere) and his strained relations with the newly appointed director of the Imperial Theaters, Vladimir Telyakovsky, *Mirror's* failure proved tremendously costly. Only days after the premiere, rumors began to circulate about Petipa's resignation. In hostile circles a new candidate was being discussed, and in the *Stock Exchange Bulletin* he was even named.<sup>26</sup> Within a year, Petipa was effectively given the boot, although thanks to the intercession of Baron Fredericks, Minister of the Imperial Court (of which the Imperial Theaters was a dependency), he remained on the company roster and payroll, with a yearly salary of 9,000 rubles for life.

The failure of *The Magic Mirror* was a decisive round in the bitter feud that began with Telyakovsky's appointment in 1901 to the highest post within the Imperial Theaters. As Petipa wrote of the former guards officer in his memoirs:

Almost at once, I personally found M. Teliakovsky to be my bitterest enemy. He stopped at nothing. I was very soon to learn the direct strategy of this Colonel-of-the-Arts, for in fighting against people who did not please him, and whom, for some reason, he wished to discard, he was by no means scrupulous in his choice of weapons. He is a follower of the "new" school. Unfortunately, under his régime, works in which virtue triumphs, and evil is chastised, are completely forgotten. Now, on the contrary, evil triumphs viciously.<sup>27</sup>

Unsurprisingly, Telyakovsky did not look altogether kindly on the aging Petipa. He accused him of suffering from loss of memory, of constantly quarreling with his chief régisseur, of being under the thumb of Evgeniia Sokolova, who conducted the "class of perfection" and did her best to promote her own students. Especially irksome was Petipa's close relationship with the balletomanes:

Certain balletomanes, particularly the well-known critic, Nikolai Bezobrazov, "put their oars in" over the casting of roles. Petipa was very friendly with the balletomanes and with the elderly editor of *Peterburgskaia Gazeta*, [Sergei] Khudekov. Some balletomanes, with his permission, not only visited the wings and dressing-rooms, and attended rehearsals, but they also attended the Theatre School rehearsals. Sometimes they even sat in the studio by the mirror, next to Petipa, and together they chose dancers for various roles.<sup>28</sup>

Petipa's close relationship with Bezobrazov and his friendship with the "always charming" Sokolova<sup>29</sup> (his expression for the former ballerina with whom he arranged for his daughter Vera to study) are amply borne out by these diaries. Khudekov, however, is another matter. For though the publisher of the *Peterburgskaia gazeta* had contributed the libretti to *La Bayadère* and other Petipa ballets of the 1870s and 1880s, by the early 1900s the former collaborators appear to have fallen out, given the consistently unflattering remarks about Khudekov ("the most miserable of men, faithless and without honor!!")<sup>30</sup> and his newspaper that appear in the choreographer's diaries.

In reconstructing the power struggle between Petipa and Telyakovsky, whom he almost always referred to in his diaries as "the director," it is far from easy to sift the truth from the protagonists' often conflicting accounts. Apart from issues of management and personnel, profound artistic differences separated Telyakovsky and his chief ballet master. Although he was indeed a former guards officer, Telyakovsky was not unacquainted with the performing arts, having previously



managed the Moscow office of the Imperial Theaters. During his tenure in Russia's "second capital," he had done much to upgrade the quality of ballet at the Bolshoi. Under his aegis, Alexander Gorsky (the candidate mentioned as Petipa's replacement) staged his first productions, while Alexander Golovin and Konstantin Korovin, innovative designers associated with Savva Mamontov's Private Opera, received their first State commissions. In 1902, over Petipa's protests and at the risk of incurring his undying enmity, Telyakovsky brought Gorsky and Korovin to Petersburg to restage their updated Bolshoi version of Petipa's *Don Quixote* (among other novelties it boasted a Serpentine Dance à la Loie Fuller). Petipa never forgave the enterprising director. "What . . . did M. Teliakovsky want?" he asked in his memoirs. "Plainly, what he wanted was for me to give up my place in Petersburg to this creature of his. He wanted M. Gorsky and his kind to stand at the head of the St. Petersburg ballet. What arrogance!"<sup>31</sup>

The following year, Sergei and Nicolas Legat, among the most talented of the company's excellent young generation of men, staged their first ballet, *The Fairy Doll*, with designs by another rising talent, Léon Bakst, who would achieve lasting fame with Diaghilev's Ballets Russes. None of these efforts by Telyakovsky to foster new talent earned much applause from Petipa. By all accounts (not least, the number of performances it received) *The Fairy Doll* was a success, but he called it a "fiasco" (7 February 1903) and wrote, after the premiere, that it was neither liked nor applauded (16 February 1903). Of Golovin's and Korovin's contribution he was of one mind: their work was "appalling," "tasteless," and in the case of the opera *Ruslan and Ludmilla*, which they jointly designed, a "decadence."<sup>32</sup> A loaded word, this, in Russia in 1904. "Decadence is now the name for all that rises above triviality and lack of taste," wrote Alexandre Benois in his review of *The Magic Mirror*, alluding to the attacks that had rained on the painters of the World of Art and the poets associated with symbolism. The balletomanes took Petipa's side. At the premiere, Telyakovsky recalled:

. . . loud concerted laughter broken out from the balletomanes in the parterre, catcalls and whistling, which momentarily grew into a veritable roar with exclamations of individual balletomanes:

"Enough! What ugliness! It's time for this decadence to end!"

One of the eldest balletomanes, General V[intul]ov, completely bald, cried out: "Get rid of Gurlya (my wife's name) and Telyakovsky! They will destroy the theatre with their novelties!"<sup>33</sup>

At eighty-five, Petipa had lost touch with his time.

Although it was easy enough to retire Petipa, removing him from the theater where he was still legally employed presented a problem for those who wanted him out. Beginning in the autumn months of 1903, Telyakovsky began maneuvering to that end, making life increasingly unpleasant for Petipa. Nikolai Aistov, the chief régisseur with whom Telyakovsky says the choreographer was always quarreling, was abruptly fired, only a few days after confessing to Petipa that he wanted to resign because "the bosses [were] on his back."<sup>34</sup> They must have been riding him hard, as they had already given his job to Nicholas Sergeyev ("that malicious régisseur Sergeyev," as Petipa would later call him),<sup>35</sup> best known in the West for his revivals of *The Sleeping Beauty*, *Swan Lake*, and *Giselle*—all this without consulting or even notifying Petipa, who heard the news from the now jobless Aistov.

Another source of annoyance was the "committee," as Petipa simply referred to it, set up by Telyakovsky and consisting of the choreographer and various administrators. Presumably aimed at curbing Petipa's still considerable authority in matters of repertory and casting, the committee drew Petipa's wrath even before it met. When it did assemble, he sat through two meetings, then resigned in high dudgeon. Around the same time, he announced that he would "no longer rehearse old ballets,"<sup>36</sup> thus inadvertently relinquishing a measure of the power he had otherwise guarded so jealously. Little did he imagine that an action intended to give himself time to work on new ballets would be used to keep him from rehearsing not-so-old favorites like *The Sleeping Beauty*.

What finally drove him from the theater was the fate of his last ballet, *The Romance of the Rosebud and the Butterfly*. In preparation since at least the spring of 1903,<sup>37</sup> *Rosebud* was scheduled to receive its first performance at the Hermitage Theater in mid-January 1904. With a libretto by Prince Ivan Vsevolozhsky, director of the Imperial Theaters from 1881 to 1899, the ballet harked back to the "never-to-be-forgotten" years<sup>38</sup> of *The Sleeping Beauty*, *Swan Lake*, and *Raymonda*. For Vsevolozhsky himself, Petipa had nothing but the highest regard. As he wrote in his memoirs:



During the long years of Vsevolozhsky's management, all the artists, without exception, adored their noble, kind, cultured director. This kindest of men was a real courtier, in the best sense of the word. I had the honour to work with him frequently, and in addition to everything else he possessed great talent for making sketches that were full of taste and intelligence, for operas and ballets. With what regret, with what pangs of the heart do I recall those happy days . . .<sup>39</sup>

*Rosebud* went into rehearsal in early December. By then, the dancers had been chosen, and little figurines, each representing a character from the ballet and labeled with the name of the dancer performing the role, had been handed over to Baron Kusov's production department. About 100 people were in the cast, but with illness making the rounds, absences were high. Still, Petipa made good progress. By January 3, with most of the choreography apparently finished, Petipa pronounced the ballet "a little masterpiece." Then, strange things began to happen. The premiere was put off—from January 16 to 23.<sup>40</sup> Finally, with only two weeks remaining before the first performance, Petipa learned that the ballet had been canceled. No reason was given; Vsevolozhsky was not even informed. "My work," wrote Petipa, "is wasted."<sup>41</sup>

The affair had the effect that Telyakovsky doubtless intended. In the ensuing months, Petipa absented himself from the studio with ever increasing frequency. To the public humiliation of *Rosebud* were added small indignities. The weekly rehearsal schedule would fail to arrive; the promise of a carriage to fetch him would be forgotten; his name would be left off program credits; his request for tickets to a student performance would be ignored. And when rehearsals of *The Sleeping Beauty* got underway that winter, no one bothered to tell him. (Not that he long remained in ignorance of what was afoot; with his daughter Vera in the corps de ballet, news traveled fast.)

Through all this, Petipa retained both the desire and strength to choreograph. "I compose, therefore I am," he might have said in these last years of his life, as if each new dance were a talisman warding off the inevitable, a triumph scored against death itself. But even without the incentive of age or politics, it is hard to imagine him resisting the temptation of touching up a dance or redoing a variation. Choreography was in his blood, and dancers fed his imagination. Even after the scathing reviews that greeted his second version of *The*

*Magic Mirror*, he kept on tinkering with the ballet, hoping against all odds to salvage at least some part of the unlucky work, which was given in truncated form on a mixed bill in 1904—with no greater success than its predecessors.<sup>42</sup>

In March of that year, despite painful swelling in his feet, he dragged himself to a rehearsal of *The Little Humpbacked Horse* with Julie Sedova, a favorite dancer who had asked him to come watch her.<sup>43</sup> The next day, swollen feet and all, he was back in the studio rehearsing Anna Pavlova in *Paquita* and composing, to new music by Riccardo Drigo, a variation for her forthcoming debut in the title role.<sup>44</sup> (A month later, with her debut only two days off, he composed still more variations.<sup>45</sup>) In April, he took the visiting Italian ballerina, Antoinetta Ferrero, through her role in *Coppélia*, even demonstrating parts of it, a feat that prompted him to write, "I am amazing,"<sup>46</sup> which at eighty-six he certainly was. Another, equally amazing, feat lay ahead. As Petipa tells it: "In the evening, at the school, I composed for Mlle. Ferrero—in the ballet *La Fille Mal Gardée*—2 variations and 3 entrances in the coda—in one hour."<sup>47</sup>

He took special pains with his daughter Vera, who graduated from the Imperial Ballet School in 1903, going so far as to revive a pas from his 1875 ballet *The Bandits* for her to dance in the annual pupils' display. Even Mathilde Kchessinska, whom he thoroughly despised, enjoyed his bounty; her variation in the final pas de deux of *The Magic Mirror*, he wrote, was "very successful."<sup>48</sup> Fittingly, it was for Olga Preobrajenska, the most beloved of his ballerinas and a close personal friend, that in January 1905 he choreographed what he noted in the diary was his "last variation." It was for *The Traveling Dancer*, a one-act "episode" that he had first produced in 1865 and now, at her request, agreed to revive for her benefit performance.<sup>49</sup> With this last dance for "Preo," Petipa's long career as a choreographer came to an end.

This penchant for tinkering, amply documented in the pages that follow, raises a troubling question. What was a Petipa ballet if the text was always changing? To be sure, all dances change from performance to performance and from cast to cast, even when the steps remain the same. Often, however, these too will change, and within limits we accept those changes so long as the editing is not perceived to alter the spirit and general form of the choreography. (Typical of such changes are the



"adjustments" made by a choreographer to accommodate the strengths and weaknesses of a dancer new to a role.) More rarely, a ballet may be rethought by its choreographer, thus giving rise to one or more alternate versions that may or may not be accepted as authoritative. When Balanchine, for example, eliminated the prologue from his 1979 recension of *Apollo*, although few denied his right to perform such radical surgery, most critics rejected the new version as a whim. By contrast, of the many variants of *Chopiniana/Les Sylphides* that Fokine produced over the decades, all are accepted as definitive. Indeed, in the twentieth century, the notion of a standard choreography has slowly but surely gained currency; however much the production of a ballet may change, its steps are expected to remain more or less the same. We have become sticklers for text.

In Petipa's time, the very opposite was true. Even if the results were criticized, no one questioned the right of a choreographer to redo or add to his own or anybody else's work. Thus, not only did Petipa routinely update choreography he deemed old-fashioned—thanks to his revisions, *Giselle*, *Esmeralda*, and *Le Corsaire*, forgotten elsewhere, gained a new lease on life—but he had no qualms about interpolating whole scenes, usually to new music, into preexisting ballets, for example, the "Jardin Animé" scene in *Le Corsaire* and the Grand Pas of *Paquita*. Obviously, for Petipa, the most fluid or unstable (although this was not a term he would have understood) element of a ballet was its choreography. Just as obviously, this openness of form was not perceived by him as being in any way problematic, except when management decided to replace his choreography with someone else's. In fact, Petipa was proud of his interpolations and protested vigorously if someone else, even the original choreographer, received credit for them. In a letter to Aleksei Suvorin, publisher of the St. Petersburg newspaper *Novoe vremia* (New Times), he insisted on his authorship of key dances in the last act of *Paquita*, first choreographed by Joseph Mazilier in 1846:

I read in an unsigned article in your newspaper that the grand pas in the last act of *Paquita* is the composition of Mons. [Joseph] Mazilier.

In 1847, in St. Petersburg, I staged and made my debut in the ballet *Paquita*. In the last act there was only a quadrille, a gavotte, and a pas de deux.

When I restaged this ballet under the management of

His Excellency Mons. I[van] Vsevolozhsky, I composed the mazurka for the pupils of the school and a new grand pas. I left the quadrille and the gavotte.

I have more than 50 witnesses.<sup>50</sup>

The diaries that follow document several instances of this typical Petipa practice. In April 1903, when *King Candaules* was revived with Julie Sedova in the starring role of Nisia, Petipa used the occasion to make numerous changes in the choreography. None of them was required by the production, which had been used since the ballet's premiere in 1868, but Petipa clearly felt the need to refurbish the dances, above all in the classical pas d'action of the second act. Thus, on March 1, he noted, "I recomposed the adagio of the Pas de Venus for Sedova and [Sergei] Legat"; on March 10, "I composed 3 variations for the 3 graces"; on March 22, "I composed the dance for the 4 nymphs, 4 satyrs, and Amour in the Venus pas"; finally, on March 30, only days before the premiere, he wrote, "I recomposed the bathing scene." Together, the replacements added up to a substantial amount of new choreography. But it was also substantive choreography that Petipa was replacing. The Pas de Venus, for instance, was the sensation of the original production; in it Henriette d'Or, for whom the ballet was created, executed five pirouettes sur la pointe, a tour de force that ensured the ballet's popularity.

Petipa's telegraphic entries do not tell us how the choreography was altered, only that it was. But in a set piece as celebrated as the Rose Adagio is today, no change is so small that it does not in some measure alter the character of the dance and the choreographic identity of the ballet. To Petipa and his contemporaries, textual fidelity was simply not an issue; revival was understood to be an act of revision, with old versions surviving like palimpsests in the new choreography (as did Perrot's dances for *Giselle* in Petipa's remake of the romantic-era classic). Nor, obviously, was the identity of a ballet primarily or even largely derived from its choreography. Rather, what made *Paquita*, *Giselle*, *King Candaules*, or *La Fille Mal Gardée* what they were was the one thing that remained constant from version to version—the libretto. The score was a close second, although the tradition of specialist composers, which survived in Russia well into the 1890s, mitigated against the idea of musical integrity that became common-



place with Diaghilev. Indeed, few were the scores apart from those by Tchaikovsky and Alexander Glazunov that were not in some way altered or added to, usually without the composer's consent. Thus, if *The Sleeping Beauty* were performed one evening—as it was, “for the first time,” as Petipa noted on 7 November 1904—without the Blue Bird pas de deux, the surgery was no more radical than anything Petipa had himself performed on a score of ballets. With no artistic grounds on which to lodge a complaint (and no copyright protection), all he could do was rail against Telyakovsky's “bad management.”

Because the diaries date from the very end of Petipa's life, they make clear his formative influence on dancers of the early Diaghilev period. His great favorite, after Preobrajenska, was Pavlova. He rehearsed her, composed for her, attended her performances religiously, and in November 1904, long after he had stopped going regularly to the theater, took her through the mad scene in *Giselle*. Another favorite was Julie Sedova, a strong technician with a vivacious personality who, with her husband, was a frequent visitor to the Petipa home. Along with likes, the diaries record his dislikes, which were legion. Kchessinska, his prima ballerina assoluta, was “rotten,” “spiteful,” a “nasty swine” who refused to share her roles with deserving rivals like Preobrajenska.<sup>51</sup> Soloists and even pupils fared no better. “Mlle. Vaganova,” referring to the great pedagogue of the Soviet period, was “dreadful” in *The Pearl*; Lubov Egorova was “very bad” as Pierrette in *Harlequinade*; in the Grand Pas of *Paquita*, Ol'ga Chumakova, Elena Makarova, and Ekaterina Ofitserova “were . . . a great fiasco”; the advanced girls in Klavdiia Kulichevskaia's class at the Imperial Ballet School were “all . . . bad.”<sup>52</sup>

Toward Pavel Gerdt, the great premier danseur and hero of more than a score of his ballets, Petipa harbored feelings that were surprisingly ungenerous. At one point, he calls him “deceitful”; at another, he accuses him of “stealing my compositions” and says that he has sent him a letter to that effect.<sup>53</sup> What prompted this particular outburst was the revival early in 1905 of *The Blue Dahlia*, a two-act ballet choreographed by Petipa in 1860. Gerdt was in charge of the rehearsals and, whatever he was doing, Petipa hated it. Another outburst followed a few days later: “At 1, went to the Maryinsky to see the rehearsal of *The Blue*

*Dahlia*, dreadfully mounted by that swine Gerdt. I wrote a letter to the Director to have my name removed from the program.”<sup>54</sup>

Whether it was the idea of Gerdt tampering with his choreography or the choreography itself that upset him most is unknown. But, as the diaries make clear, this was not the first time since Petipa had withdrawn from active service that dances of his were tossed out and replaced by the work of former subordinates. Only three months before, for the Golovin/Korovin production of Glinka's *Ruslan and Ludmilla*, Petipa's lezginka, in service since 1886, was summarily replaced by a new dance choreographed by régisseur Aleksandr Shiriaev. According to Petipa, the result was “awful . . . something Spanish and something of the tarantella, but nothing of the lezginka.”<sup>55</sup> (The *Russkaia muzykal'naia gazeta* [Russian Musical Gazette], one of the few publications to mention the new dance, thought it “[had] acquired a more balletic character.”<sup>56</sup>) How Petipa gloated the day after the *répétition générale*, when Telyakovsky asked him “to correct the lezginka composed by Mons. Shiriaev”<sup>57</sup>—an invitation Petipa understandably declined.

In his memoirs, Petipa devotes two full pages to this incident, a measure of the rage that “induced [him]” to write his own account of the past,<sup>58</sup> an account that he hoped would vindicate him in the eyes of the public and expose the full evil of Telyakovsky. Thanks to the diaries, we can now date, with some precision, the genesis of these memoirs and resolve, with some authority, various claims about the method of their composition. In her introduction to the English-language version, Lillian Moore states her belief that they were dictated:

Probably he dictated them (in French, doubtless, for after nearly sixty years in St. Petersburg he still had not learned to express himself fluently in Russian), for his tone, even in the Russian in which they were published, seems casual and conversational, and he often skips rather abruptly from one subject and one period to another, as one might do in talking. In the last pages, where he speaks of the new Director of the Imperial Theatres, Teliakovsky, who has taken away all his power over his beloved ballet company, one can almost hear the echoes of his furious trembling voice.<sup>59</sup>

Moore, it should be pointed out, never saw the original French. Nor, for that matter, did Helen



Whittaker, who prepared the English version from the Russian translation, first published in 1906. Neither, moreover, was privy to the handwritten chapters included with these diaries. (Like many Soviet archives, TsGALI was until recently off-limits to foreigners.) Where Moore could only speculate, we (thanks to glasnost) can state with certainty: Petipa wrote, in his own hand, at least three of the early chapters of his memoirs. Moreover, it seems likely that what prompted him to set to work was the *Rosebud* debacle, not the “amiable testimony” of Telyakovsky to which he alludes in his memoirs. According to Petipa, Telyakovsky had told a newspaper reporter that he, Petipa, was “too old”; “today he forgets what he said yesterday, and tomorrow he won’t remember what was said today.” So, explains Petipa, with something less than total accuracy, “I thought of writing my memoirs; and without any notes, without any diary, I have remembered and recalled all the outstanding events of my life, beginning with eight years of age.”<sup>60</sup>

As it turns out, the first mention of the memoirs occurs exactly eight days after *Rosebud* was to have received its premiere at the Hermitage. “I stayed home alone to write my memoirs. Week of madness.”<sup>61</sup> In the ensuing months, if the evidence of the diaries is to be trusted, he laid them aside. Then, he set to work again. “Yesterday,” he announced on September 21, “I began to write my memoirs. They positively must appear.”<sup>62</sup> Throughout the autumn, Petipa continued to write. Unfortunately, the entries that mention the memoirs are all maddeningly telegraphic (“I worked on my memoirs”).<sup>63</sup> All, that is, except the last one: “I do not have the energy to take up anything or finish my memoirs. What a rotten end.”<sup>64</sup>

During the next fourteen months, as Petipa grew increasingly ill, the memoirs apparently languished. Finally, at Christmas 1905, he returned to them, this time, however, with one Mlle. Louise, a French teacher who gave occasional lessons to his daughter Vera and now arranged to work with him at home on a regular basis.<sup>65</sup> Because the diaries break off at the end of the year, it is impossible to know how long and under what conditions the two collaborated and how much of the book remained for them to complete. My own guess is that the first nine chapters were written by Petipa, and that the last four, with their messy chronology, abrupt shifts in subject, and interpolated testimonials,

were dictated to Mlle. Louise and pieced together with her less than skillful help.

With his retirement from active service and declining health, Petipa’s life grew steadily more circumscribed. While he continued to receive the weekly rehearsal schedule, he seldom went to the studio and only rarely to performances, although with three daughters in the company and a wife who was a subscriber,<sup>66</sup> it was hard not to keep up with ballet gossip and politics. Still, the immediacy of the earlier entries is missing, and the life that Petipa now recorded was increasingly the inner one of an invalid. Only the national news seems to have broken through his isolation. When the Russo-Japanese War broke out in January 1904, he followed the bulletins avidly. “Wire,” he wrote on February 12. “Victory at Port Arthur. The Japanese attacked during the night. They lost ships, torpedoes, etc., many drowned. A naval victory. Bravo!”<sup>67</sup> In the months to come there were few occasions for Russians to rejoice. In mid-March came the “unhappy news” that “Admiral Makarov was hit by a torpedo and killed”; the navy was lost, and there were “masses of dead.”<sup>68</sup> In December, Petipa learned that Port Arthur had been taken, a “calamity” that was followed two months later by the loss of the Manchurian city of Mukden.<sup>69</sup> In this first war to pit Japan against a major Western power, Russia would suffer a humiliating defeat.

The war in the Far East had serious repercussions at home, contributing to the unrest that culminated in the 1905 Revolution. Like most Russians, Petipa was alternately bewildered and appalled by much of what transpired—from the massacre of “Bloody Sunday,” when troops gunned down peacefully demonstrating workers who had come to the Winter Palace with a petition begging the Tsar to end the war, to the wave of strikes and popular violence that in the wake of “Bloody Sunday” cut off power, closed down newspapers, darkened theaters, shattered street lamps and shop windows, and led to the death of Grand Duke Sergei Alexandrovich by an assassin’s bomb. “The city is in a state of siege,” wrote Petipa after a night of rioting on the Nevsky Prospekt.<sup>70</sup> He missed his newspapers and lost patience when the lights went out. And he could not understand why factory workers did *not* want to work, when he had struggled so long not to retire. Petipa’s mixed emotions toward these tumultuous events are clearly reflected in his diaries. On the night of



"Bloody Sunday," which coincided with the benefit performance for Preobrajenska that included *The Traveling Dancer*, he wrote:

No newspapers. The workers do not want to work. It's a very bad time for Russia. May God protect the Emperor!

Huge brawl at the Alexandrinsky Theater. Half the performance given; money returned. Strike—people dead in the street. People who had paid for their seats did not come to the ballet . . . Preobrajenska—gifts, flowers, etc., etc. It's too much—here they're dancing and in the streets they're killing.<sup>71</sup>

The "huge brawl at the Alexandrinsky Theater," when a member of the audience shouted at the celebrated actor Konstantin Varlamov, "How can you act at such a time, when blood is spilling in the streets?" thereby prompting management to suspend the performance,<sup>72</sup> was not the only occasion when events in the streets had repercussions on life within the Imperial Theaters. Anonymous letters threatening Kchessinska, whose liaisons with grand dukes were well known, arrived at the Maryinsky Theater and induced such fear in the ballerina that she voluntarily turned a performance of *Swan Lake* over to Preobrajenska.<sup>73</sup>

Between March and October, the city was quiet. Then another wave of strikes hit, and with them the cry for autonomy that had rallied disaffected professionals throughout the country reached the studios of the Imperial Ballet. In an unprecedented move, the dancers went on strike. Their demands included bread-and-butter issues like higher salaries and a five-day work week. But the key issues were artistic—the right to choose their own régisseurs, the return to active duty of Petipa, his assistant Aleksandr Shiriaev, and teacher Al'fred Bekefi, another dismissed Petipa loyalist.<sup>74</sup>

Needless to say, Petipa monitored these events closely, viewing them less as an assertion of autonomy on the part of the dancers than as a belated vindication of himself, although the two were clearly intertwined. "Bravo! I am avenged. The entire troupe met this morning to speak on my behalf against the Director," he exulted on October 15,<sup>75</sup> when 163 members of the ballet troupe, defying an order to leave, held an all-day meeting in the rehearsal room. Among the strikers were his daughters Marie, Nadia, and Vera as well as dancers with close personal ties to him, includ-

ing Preobrajenska and Pavlova. Pavlova, in fact, was on the strike committee, as were Fokine and Petr Mikhailov, who, together, called on Petipa, presumably to discuss strategy.<sup>76</sup> Nadia, in all likelihood, was also a member, as she not only spoke at one of the meetings (as her father notes) but accompanied Fokine to see Vsevolozhsky about what could only have been a strike matter.<sup>77</sup> Although Petipa frequently saw Vsevolozhsky at the former director's home, there is no indication that the Petipa children ever accompanied their father on such visits.

Not content to remain on the sidelines, Petipa wrote directly to the dancers, presumably to stiffen their resolve and warn them about Telyakovsky's spies. He knew whereof he spoke. By mid-October rumors were flying, as management sought to intimidate the dancers and sow dissent within the previously united company. The dénouement was not long in coming. Under pressure, Sergei Legat removed his signature from the troupe's petition; the next morning, he committed suicide, slitting his throat with a razor.<sup>78</sup> His suicide, like the strike in general, touched Petipa personally. Not only had Legat been one of his finest dancers, he was also his daughter Marie's common-law husband. In recording the tragic episode, Petipa gave the facts as he must have heard them from his daughter: "Sergei Legat went mad, biting Marie; then, he killed himself."<sup>79</sup>

The incident took management aback. The next day the troupe was called together, a meeting attended by Telyakovsky and two of his handpicked underlings. "They are all afraid," gloated Petipa. "We have triumphed."<sup>80</sup> Alas, Petipa does not explain how the striking dancers had triumphed. In all likelihood, he succumbed to the passion of the moment, as other evidence suggests that in the aftermath of the strike they enjoyed anything but the spoils of victory. As Bronislava Nijinska recalled, "Many of the . . . artists involved were eventually dismissed without cause, or were not given the chance to dance good roles, or simply were not duly promoted."<sup>81</sup> For Petipa, this truth must have been a bitter pill to swallow. In the weeks following Legat's suicide, he retreated back into his private world.

In addition to documenting his life as a working professional, the diaries introduce us to Petipa, the family man. In his memoirs, he devotes only a few



sentences to his second wife, the dancer Liubov' ("Louba") Leonidovna Savitskaia, and the great contentment that followed their marriage in 1876. His previous marriage, to the ballerina Mariia Sergeevna Surovshchikova, the muse of his first decades in Russia, had ended in a separation. He writes:

I had aided greatly in the success of my first wife. I had done everything I could to help her attain the highest position on the ballet stage, but in our domestic life we were unable to live long in peace and harmony. Our differences in character, and perhaps the false self-esteem of both of us, soon made a compatible life impossible. My first wife died in Pyatigorsk in 1875, and in the following year I first learned what is meant by domestic happiness, and a pleasant family hearth. Having married Lubov Leonidovna, the daughter of the artist Leonidov, I learned the value of a kind and loving wife, and if I am lively and healthy today, in spite of my advanced age, I dare say that I owe it entirely to the love and care of my wife, who to this day gives me affection and attention and complete happiness.<sup>82</sup>

Liubov' was thirty-six years his junior, and even before they had exchanged vows, she had given birth to the first of their six children. With one surviving daughter from his first marriage and one surviving son from a previous liaison, Petipa stood at the head of a large and ever growing family that by 1903 numbered more than a half-dozen grandchildren.<sup>83</sup> This domestic side of his life is wonderfully documented in the entries that follow. At holidays and name-day parties, we see him surrounded by a flock of relatives—children, grandchildren, in-laws. We see him buying presents—scent for his wife, a white scarf for Vera; toys, sweets, and Easter eggs for the little ones. We feel his pride when his son Marius passes exams and share his delight at the arrival of a new grandchild.

He was passionately devoted to advancing his daughter Vera's career as a dancer. On summer holiday in the Crimea, he gave her daily lessons and, when they returned to St. Petersburg, additional lessons in mime. For her first important role, the White Cat in *The Sleeping Beauty*, he sent her to work with Preobrajenska (who had created the part) and, swallowing his pride, asked Telyakovsky for permission for Vera to study with her.<sup>84</sup> Finally, when it seemed that his daughter's career was stagnating "as vengeance against me," Petipa

implored Telyakovsky's superior, Baron Fredericks, to "speak in her favor."<sup>85</sup>

The dead were as close to Petipa as the living, and not a birthday would pass that did not find him bringing flowers to the graves of his beloved daughter Eugénie, who had died while still a teenager, his brother Jean and his father Jean Antoine Petipa, both of whom had followed him to Russia and died there. Like all happy families, the Petipas had their share of domestic squabbles and problems, such as when daughter Nadia's marriage was faltering, and Louba, trying to patch things up, brought two of the five grandchildren to live with her and Petipa. The couple eventually made up.<sup>86</sup>

The Petipa of these diaries is old, very old. Born in 1818, he is eighty-four when they begin and eighty-nine when they end. Like most old people, he worried about his health and thought a great deal about his ailments, monitoring the aches and pains and colds meticulously noted in his diary. But as the entries make clear, Petipa's health really was failing. The victim of a skin disease that appears to have been a virulent form of eczema, he first mentioned the itching that was its chief symptom within days of the failure of *The Magic Mirror*,<sup>87</sup> suggesting that the illness may well have had a psychosomatic component. Certainly, the itches do seem to worsen with every slight, real or perceived, and every run-in with his various "enemies."

Whatever the cause, whatever the disease, one thing is clear: Petipa was often in pain. By 1904, he was seldom free of it; he counted as good a day when it was not altogether unbearable. His illness was not only physically painful, but mentally as well: an affront to his self-pride, to his vanity (even in his mid-eighties, he was meticulous about his wardrobe and personal grooming), and the pleasure he took in his body. Overnight, it seemed, his skin had turned old, his vigor had gone; a turn in the Summer Garden would leave him exhausted; he would doze off in an armchair; sometimes, he would spend whole days in his study "bored to tears."<sup>88</sup> ("Tedium is one of the worst things in life," he asserted on one occasion.)<sup>89</sup> Rarely was his sleep undisturbed. His thoughts often turned to death. "Take me, God!!" he wrote—not for the first time—on 28 August 1905. Many were the occasions when he feared that he would not live out the



month. More than once he even planned his funeral:

My last express wish for my funeral. A very simple ceremony. Two horses to carry my body. The newspapers. No letter of invitation will be sent, a notice beforehand taking its place.<sup>90</sup>

His depression deepened with the death of his sister Victorine in January 1905. A former opera singer, she was six years his junior and, since 1898 when their brother Lucien had died, Petipa's sole surviving link to the family of his childhood. Although he had made his home in Russia for over sixty years, the fact of her existence meant that he did not wholly belong to his adopted country: he still had people in France. The two corresponded regularly, and seldom did a letter leave Petersburg without a gift of ten or so rubles in the envelope. Now, with the death of his "beloved sister," he had only his Russian family. In the months following her death, his thoughts often turned to the roving tribe of his childhood. "All the dear relatives who adored me are dead," he sighed in August.<sup>91</sup> "Mother dear, you were the only one who loved me!" he wrote a few months later.<sup>92</sup> At the same time, he had his goddaughter Jeanne send him a portrait of his brother Lucien that was apparently in her possession all the way from Paris.<sup>93</sup>

As his pain and inactivity grew, Petipa's temper noticeably worsened, with those closest to him bearing the brunt of his spleen. When Louba or Vera went off to the theater, he accused them of neglect. They were "spiteful"; they didn't get along; they were all Russian; the grandchildren had "bad manners."<sup>94</sup> He could rage like a Lear, and did: "My wife detests me. Vera told me that she does not love me. Victor feels nothing for his father, nor does his brother Marius. The only one who loves her father is my dear daughter Louba."<sup>95</sup> Or, on another occasion: "My noble family does more harm to my disease than the disease itself."<sup>96</sup> Even as he lay (as he thought) at death's door, he remained a man of the theater.

Virtually all this personal detail is missing from the Russian version of these diaries. Also missing (perhaps less surprisingly) are his uncharitable remarks about Russians. When critic Aleksandr Pleshcheev failed to turn up for several days running, Petipa was incensed. "I am still waiting for Mons. Pleshcheev. That's the thoughtlessness of

Russians."<sup>97</sup> His own family was not exempt. "Stayed home on my chair," he wrote around the same time. "No one came to keep me company. That's Russians for you."<sup>98</sup>

Although Petipa, by all accounts, never learned to speak Russian properly, over the years the language did seep into his consciousness. "Kristos voskres," he wrote in an Easter entry,<sup>99</sup> transliterating the phrase "Christ is risen," the traditional Orthodox greeting after Midnight Mass. "Bériguis" (for "beregis")—meaning "take care" or "be careful"—was another phrase that Petipa had apparently incorporated into his daily vocabulary.<sup>100</sup> Prolonged contact with Russian gave an odd twist to certain words. Among these was "papier"—French for "paper"—which Petipa routinely used like the Russian "bumaga" to mean document or official paper. Sometimes, he translated a term exactly, so that in French it made no sense, unless one knew the meaning of the Russian original. One such example is his (mis)translation of "shveitsar," meaning "porter" or "doorkeeper," as "suisse," or Swiss, although this word in Russian is actually "shveitsarets." For "cab" or "cabbie" he sometimes used the French "cocher" and sometimes the obsolete Russian "izvozchik." Other Russian words that crop up from time to time are "ikra" (caviar), "dvnornik" (caretaker, janitor), "storozh" (watchman, guard), and "kapel'diner," an obsolete term meaning a theater "usher" or "box-keeper." Still, Petipa never wrote in Russian. Instead, he relied on translators, usually his son Marius, or, in one instance, a "Mons. Dolinskii," to put into Russian what he had previously written in French.<sup>101</sup> And even though his correspondence with the administrative staff was typically conducted in French, out of sheer perversity he would occasionally send an answer in Russian "to teach those swine a lesson," as he put it on one occasion.<sup>102</sup>

Also missing from the Russian version are the lists of out-of-pocket expenses that typically ended his account of each day. Because no tip was too small, no purchase too trivial that Petipa did not note it down, these items are a fount of information, rich in the detail that elsewhere he stinted. Although he was a frugal man, he was generous toward those he loved, and rare was the day when he did not return home with some little treat—raisins, grapes, caramels, a pot of chrysanthemums, a cuckoo clock for the kitchen, smoked salmon. He



was a great fan of French newspapers and illustrated magazines, and subscribed to several—*Le Gaulois*, *L'Illustration*, *Le Journal pour rire*, *Modes Chic*—in addition to the *Journal de Saint-Petersbourg*, a French-language weekly published in the Russian capital. He was a smoker; he trimmed his beard and hair regularly; he looked after his own wardrobe, consulting tailors and buying just about everything he needed from ties and shirts to underwear and socks.

Although he was amply provided for, Petipa was far from rich. He lived strictly within his means, even if this meant foregoing certain comforts. Thus, when he traveled to Paris with his wife and Vera in the summer of 1905, it was Preobrajenska who paid the fare for the extra place in the sleeping compartment that allowed the trio greater privacy.<sup>103</sup> This is not to imply that Petipa was cheap or tight-fisted, only that as the son of itinerant dancers and as a sometime itinerant dancer himself, he had early learned the value of a dime. He knew, too, that money was finite; once spent, it was gone. On holiday in the Crimea he complains at one point that they are spending too much on meals; the next day he cuts back, as though the proverbial wolf were already at the family door. At a break during one of the last rehearsals of *The Magic Mirror*, he “gave everyone lunch”;<sup>104</sup> on the day of the premiere, he provided lunch for the orchestra and, in the evening, five bottles of champagne. “Expenditure quite heavy,” he wrote afterward, noting the forty-ruble outlay such generosity entailed.<sup>105</sup> For Petipa, as for most Europeans of modest means of his day, frugality was not a choice, but a way of life.

In preparing this edition of the diaries for publication, certain cuts have been made to save space and to sustain the reader's interest. Eliminated are most of the entries for the summer months of 1904, when Petipa was on holiday in Gurzuf, and all entries that consist solely of weather reports, shopping lists, and medical bulletins. Within entries, too, most of the aches, pains, itches, sweats, dizzy spells, coughs, shivers, spasms, and other symptoms that Petipa routinely noted as part of his daily health report have been cut along with the creams, pills, ointments, mineral waters, tonics, and enemas with which he regularly doctored himself—although selective symptoms and remedies have been left to give a flavor of the original. After the first dozen entries, the weather reports have been

eliminated and also the routine expenses. The purchases that remain have been kept either because they reveal something about Petipa (e.g., his penchant for going shopping after a run-in with Telyakovsky) or because they convey a sense of the period (e.g., the need to tip domestics when paying calls). Editorial notes, including those translated from the Russian version of the diaries, follow the entries to which they refer.

In transliterating Russian names, I have followed the Library of Congress system, although for individuals known in the West under a variant of their original names, I have chosen to use the familiar form: hence, Preobrajenska and Fokine, as opposed to Preobrazhenskaia and Fokin. In the notes, both Russian and Western versions are given the first time someone is mentioned, and both versions are listed and cross-referenced in the index. Wherever possible, the full Russian name—Christian name, patronymic, and surname—is given, both in the notes and in the index. For designers of the early decades of Petipa's Russian career, full names almost never appear on programs and rarely in most of the standard sources, a reflection of the era's prevailing view that the designer, who often doubled as a scene painter, was fundamentally an artisan, not an artist. Although the argument can be made that the scene designer did not really come into existence in Russia until the 1890s, as it is impossible to distinguish scene painters who designed what they painted from those who painted what someone else had designed, anyone who painted for the Imperial stage is identified in the index as a designer.

The list of ballets and the dances in operas that follows the diaries proper is based on the list in the Nekhendzi volume, although, wherever possible, information concerning earlier productions has been added, along with the names of performers. As it stands, the present list is the fullest chronology of Petipa's works in English. This said, it should be noted that the list is far from complete, omitting as it does all the works he created prior to going to Russia. Moreover, the Russian editors chose not to include the many *pièces d'occasion* created by Petipa for imperial weddings, state occasions, and performances at court theaters, apart from the Hermitage. In other words, this chronology falls far short of Harvey Simmond's exemplary *Choreography by George Balanchine*,<sup>106</sup> one



can only hope that a similar volume will materialize in the future about Petipa.

Because these diaries were not intended for publication, Petipa paid little heed to the niceties of writing like spelling, grammar, and punctuation. He was equally relaxed about names and titles, and his method of transliterating from Russian to French can only be described as creative. In the interest of clarity, I have silently corrected Petipa's mistakes and standardized the spelling of names and titles, but otherwise retained the vagaries.

Many people have helped make this volume possible. To Madame N. B. Volkova, the director of TsGALI, I am deeply grateful for permission to

translate the diaries and for providing me with photocopies of the originals from which to work. To Selma Jeanne Cohen and Timothy J. Scholl I am indebted for looking over the bibliography and suggesting various titles; to Stephen Vallillo, for copying the photographs from the *Yearbooks of the Imperial Theaters* reproduced as illustrations; to my coeditor John Chapman, for his numerous editorial suggestions. A year in residence at the Getty Center for the History of Art and the Humanities eased the financial burden of the later stages of this project. To Elizabeth Souritz, a source of inspiration from the start, I dedicate this volume.

## NOTES

1. Aleksandr Alekseevich Pleshcheev, *Nash balet (1673–1896): balet v Rossii do nachala XIX stolietia i balet v S.–Peterburgie do 1896 goda* (Our Ballet [1673–1896]: Ballet in Russia Until the Beginning of the Nineteenth Century and Ballet in St. Petersburg Until 1896) (St. Petersburg: A. Benke, 1896).

2. Konstantin Apollonovich Skal'kovskii, *V teatral'nom mire: nabliudeniia, vospominaniia i rassuzhdeniia* (In the World of the Theater: Observations, Reminiscences, and Debates) (St. Petersburg: A.S. Suvorin, 1899).

3. Sergei Nikolaevich Khudekov, *Istoriia tantsev* (A History of Dances), 4 vols. (St. Petersburg: Peterburgskaia/Petrogradskaia Gazeta, 1914–1918).

4. Iurii Iosifovich Slonimskii, *Mastera baleta: K. Didlo, Zh. Perrot, A. Sen-Leon, L. Ivanov, M. Petipa* (Ballet Masters: C[harles] Didlot, J[ules] Perrot, A[rthur] Saint-Lon, L[ev] Ivanov, M[arius] Petipa) (Leningrad: Iskusstvo, 1937).

5. Yury Slonimsky, "Marius Petipa," trans. Anatole Chujoy, *Dance Index*, 6, Nos. 5–6 (May–June 1947), pp. 129–130.

6. I[urii] I[osifovich] Slonimskii, *P. I. Chaikovskii i baletnyi teatr ego vremeni* (P. I. Tchaikovsky and the Ballet Theater of His Time) (Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, 1956).

7. V[era] Krasovskaia, *Russkii baletnyi teatr vtoroi poloviny deviatnadsatogo veka* (Russian Ballet Theater in the Second Half of the Nineteenth Century) (Leningrad: Iskusstvo, 1963);

*Russkii baletnyi teatr nachala XX veka* (Russian Ballet Theater at the Beginning of the Twentieth Century), 2 vols. (Leningrad: Iskusstvo, 1971–1972).

8. Vera Krasovskaya, "Marius Petipa and 'The Sleeping Princess,'" trans. Cynthia Read, *Dance Perspectives*, 49 (Spring 1972), p. 21.

9. Mikhail Vasil'evich Borisoglebskii, ed., *Proshloe baletnogo odeleniia petersburgskogo teatral'nogo uchilishcha: Materialy po istorii russkogo baleta* (The Past of the Ballet Section of the Petersburg Theatrical School: Documents for the History of Russian Ballet), 2 vols. (Leningrad: Izdanie leningradskogo gosudarstvennogo khoreograficheskogo uchilishcha, 1939).

10. *Marius Petipa: materialy, vospominaniia, stat'i* (Marius Petipa: Documents, Reminiscences, Essays), ed. A[nnal] Nakhendzi (Leningrad: Leningrad State Theater Museum, 1971).

11. *Marius Petipa, Meister des Klassischen Balletts: Selbstzeugnisse, Dokumente, Erinnerungen* (Marius Petipa, Master of the Classical Ballet: Testimonials, Documents, Reminiscences), ed. Eberhard Rebling (Berlin: Henschelverlag, 1975).

12. The most important of these are Alexandre Benois, *Reminiscences of the Russian Ballet*, trans. Mary Britnieva (London: Putnam, 1941); Michel Fokine, *Memoirs of a Ballet Master*, trans. Vitale Fokine, ed. Anatole Chujoy (Boston: Little, Brown, 1961); Tamara Karsavina, *Theatre Street: The Reminiscences of Tamara Karsavina*, foreword J.M. Barrie (London: Heinemann, 1930); Mathilde Kschessinska (Princess Roma-



novsky-Krassinsky), *Dancing in Petersburg: The Memoirs of Kschessinska*, trans. Arnold Haskell (Garden City, 1961; rpt. New York: Da Capo, 1977); Bronislava Nijinska, *Early Memoirs*, trans. and ed. Irina Nijinska and Jean Rawlinson, introd. Anna Kisselgoff (New York: Holt, Rinehart and Winston, 1981).

13. *Russian Ballet Master: The Memoirs of Marius Petipa*, trans. Helen Whittaker, ed. Lillian Moore (London, 1958; rpt. London: Dance Books, n.d.). This is a translation of *Memuary Mariusa Petipa solista ego imperatorskogo velichestva i baletmeistera imperatorskikh teatrov* (The Memoirs of Marius Petipa, Soloist of His Imperial Majesty and Ballet Master of the Imperial Theaters) published in St. Petersburg in 1906. For Moore's own study of the Petipa family, see "The Petipa Family in Europe and America," *Dance Index*, 1, No. 5 (May 1942), pp. 72-84.

14. Cyril W. Beaumont, *Complete Book of Ballets: A Guide to the Principal Ballets of the Nineteenth and Twentieth Centuries* (London: Putnam, 1937). The libretti included were for *Le Marché des Innocents*, *The Daughter of Pharaoh*, *King Candaules*, *Don Quixote*, *Camargo*, *La Bayadère*, *Zoraiya*, or *The Moorish Girl in Spain*, *Night and Day*, *Le Talisman*, *Kalkabrino*, *Cinderella*, *Swan Lake*, *Halt of the Cavalry*, *Bluebeard*, *Raymonda*, *The Trial of Damis*, or *The Pranks of Love*, *The Seasons*, and *The Sleeping Beauty*.

15. Roland John Wiley, *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (London: Oxford University Press, 1985); ed. and trans., *A Century of Russian Ballet: Documents and Accounts, 1810-1910* (London: Oxford University Press, 1990).

16. The full citation is TsGALI USSR, Fond 1945, M.I. Petipa, Opis' 1, Storage area 1, Diary notes of M.I. Petipa, 1866-1907.

17. Horst Koegler, "Marius Petipa: A New Perspective," *Dance Magazine*, September 1978, pp. 62-67.

18. Because Russia retained the "old style" Julian calendar until 1917, when the "new style" Gregorian calendar (in general use throughout the rest of Europe for several centuries) was finally adopted, a difference of thirteen days existed between New and Old Style dates during the period covered by the diaries. Thus, New Year's Day in Russia was January 14 and New Year's Eve, January 13. It should be noted that Petipa's dating was occasionally inconsistent.

19. This and the chapter titles that follow are from the English-language edition.

20. *The Daughter of Pharaoh* received its 203rd performance on 19 January/1 February 1903; *The Sleeping Beauty* its 100th on 13/26 April 1903; *Swan Lake* its twenty-ninth on 26 January/8 February 1903. *Raymonda*, which received its thirtieth performance on 10/23 October 1904, and *The Little Humpbacked Horse* its fifty-first on 4/17 April 1904, were other popular repertory items.

21. 9/22 February 1903.

22. Quoted in Slonimsky, "Marius Petipa," p. 126. The witness was Vladimir Telyakovsky, director of the Imperial Theaters.

23. The phrase is from Benois's review of *The Magic Mirror* published in *Mir iskusstva*. For his translation, see *Reminiscences of the Russian Ballet*, p. 223.

24. Sergei Diaghilev, Letter to the Editor, in Wiley, *A Century of Russian Ballet*, pp. 420-421. In the months preceding this second performance, Petipa created a number of new dances. At the same time, he requested changes both in the score and in the designs.

25. Slonimsky, "Marius Petipa," pp. 107-108.

26. The candidate was Alexander Gorsky. The announcement, which appeared in the chronicle column read: "The ballet company will have to get used to a new ballet master, A. Gorsky. He will stage his own versions of 'The Humpbacked Horse' and 'Swan Lake.' He stages both ballets entirely differently and in a much more original manner." Quoted in Slonimsky, "Marius Petipa," p. 126.

27. Petipa, *Russian Ballet Master*, p. 67.

28. V. A. Telyakovsky, "Memoirs: Part 2," trans. Nina Dimitrievitch, *Dance Research*, 9, No. 1 (Spring 1991), p. 29.

29. 25 November/8 December 1904.

30. 2/15 November 1904.

31. Petipa, *Russian Ballet Master*, p. 78.

32. See entries for 1/14 February 1903, 9/22 February 1903, 4/17 December 1904.

33. Quoted in Wiley, *A Century of Russian Ballet*, p. 419.

34. 24 September/7 October 1903. Petipa learned of the dismissal from Aistov on 30 September/14 October 1903.

35. 23 April/6 May 1905.

36. 14/28 October 1903.

37. The first mention of the ballet is on 9/22 March 1903: "Wrote out the small details for the music that Mons. Drigo will compose for *Rosebud and the Butterfly*. His Excellency Mons. Vsevolozsky's short ballet. At noon, Mons. Drigo came by for a minute to talk about this little ballet."

38. Petipa, *Russian Ballet Master*, p. 59.

39. *Ibid.*, p. 58.



40. 3/16 January 1904.
41. 9/22 January 1904.
42. Acts I and II and Scene 2 of Act IV were given with Scene 4 of *The Little Humpbacked Horse* on 14/27 April 1904. "Ballet warmly applauded," wrote Petipa that night. "Mlle. Preobrajenska and everyone else were very good, but the music is still appalling. I was recalled 5 times." Another performance, on 12/25 September 1904, teamed *The Pearl* with a truncated version that included Act III instead of Act II. This performance was not rehearsed by Petipa, but by the chief régisseur, Nicholas Sergeyev.
43. 4/17 March 1904.
44. 5/18 March 1904.
45. 28 April/11 May 1904.
46. 15/28 April 1904.
47. 23 April/6 May 1904.
48. 11/24 January 1903.
49. 4/17 January 1905.
50. A draft of this letter, undated, follows the concluding entries for 1907 on manuscript pages 477-478.
51. See entries for 20 February/5 March 1905, 14/27 April 1903, 13/26 April 1903, 25 January/7 February 1904.
52. 27 February/12 March 1905; 17/30 October 1904; 24 October/6 November 1904; 1/13 May 1903.
53. 16/30 October 1903; 10/23 February 1905.
54. 18 February/3 March 1905.
55. 4/17 December 1904.
56. Quoted in Nekhendzi, *Marius Petipa: materialy*, p. 363, note 118.
57. 5/18 December 1904.
58. Petipa, *Russian Ballet Master*, p. 91.
59. Lillian Moore, "Introduction," in *Russian Ballet Master*, pp. ix-x.
60. Petipa, *Russian Ballet Master*, p. 77.
61. 31 January/13 February 1904.
62. 21 September/4 October 1904.
63. 22 September/5 October 1904; 11/24 October 1904.
64. 18/31 October 1904.
65. 25 December 1905/7 January 1906; 26 December 1905/8 January 1906; 27 December 1905/9 January 1906; 28 December 1905/10 January 1906; 30 December 1905/12 January 1906.
66. Being a subscriber meant purchasing tickets for a substantial number of company performances. "My wife," wrote Petipa on 13/26 November 1905, "has taken out a new subscription for 20 performances."
67. 12/25 February 1904.
68. 15/28 March 1904.
69. 21 December 1904/3 January 1905; 26 February/11 March 1905.
70. 11/24 January 1905.
71. 9/22 January 1905.
72. *Marius Petipa: materialy*, p. 363, note 126.
73. 14/27 January 1905.
74. For an account of the strike in greater detail, see Lynn Garafola, *Diaghilev's Ballets Russes* (New York: Oxford, 1989), pp. 3-7.
75. 15/28 October 1905.
76. 18/31 October 1905.
77. 20 October/2 November 1905; 23 October/5 November 1905.
78. *Marius Petipa: materialy*, p. 365, note 146.
79. 19 October/1 November 1905.
80. 20 October/2 November 1905.
81. Nijinska, *Early Memoirs*, p. 155.
82. Petipa, *Russian Ballet Master*, p. 58. The ballerina Ekaterina Vazem, who starred in many Petipa works of the 1870s, offers quite a different view of Savitskaia in her reminiscences: "A very crude and loose-tongued lady, Savitskaya quite often quarrelled with her husband at rehearsals, during which she would at times shower him with the most vulgar abuse." Ekaterina Vazem, "The Balletmaster M.I. Petipa," in Wiley, *A Century of Russian Ballet*, p. 283.
83. For a list of Petipa's siblings, wives, children, and other



relatives, see "Family of Marius Petipa" following this essay. Unfortunately, there is no information about any of the grandchildren, except those who achieved some eminence in the theater.

84. 22 September/5 October 1904; 25 September/8 October 1904.

85. A draft of this letter, undated but probably written in 1905, appears on manuscript page 43 of the diary materials. It reads in part: "In the last two years, my daughter Vera has made great progress; I vow to you, sir, that she has been left in the corps de ballet with only a small increase in pay as vengeance against me. Before dying, her old father Petipa implores you, Baron Fredericks, to speak in her favor . . . for without your help she will never advance."

86. See 1/14 September 1905, 3/16 September 1905, 5/18 September 1905, 6/19 September 1905, 7/20 September 1905, 9/22 September 1905, and 11/24 September 1905.

87. 15/28 February 1903. The premiere of *The Magic Mirror* took place on 9/22 February 1903.

88. 16/29 March 1905.

89. 1/14 March 1905.

90. This undated note, probably from 1904, appears on manuscript page 53 of the diary materials.

91. 25 August/7 September 1905.

92. 14/27 November 1905.

93. 26 September/9 October 1905.

94. 28 August/10 September 1905; 26 August/8 September 1905; 13 July 1907.

95. 14/27 November 1905.

96. 13 July 1907.

97. 4/17 March 1905.

98. 6/19 February 1905.

99. 27 March/9 April 1904.

100. 20 October/2 November 1904.

101. 12/25 September 1905. How well Petipa read Russian is a matter of conjecture. A number of entries refer to his wife reading him the Russian newspapers, which suggests that his knowledge of the written language was fairly rudimentary.

102. 8/21 September 1904.

103. 3/16 May 1905.

104. 1/14 February 1903.

105. 9/22 February 1903.

106. *Choreography by George Balanchine: A Catalogue of Works*, ed. Harvey Simmonds (New York: Eakins Press Foundation, 1983).



## Family of Marius Petipa

### *Parents:*

Jean Antoine Petipa (1787–1855), dancer/choreographer  
Victorine Grasseau, actress

### *Siblings:*

Joseph Lucien Petipa (1815–1898), dancer/choreographer  
Elisabeth Marianne Petipa (b. 1816)  
**Victor Marius Alphonse Petipa (1818–1910)**, dancer/choreographer  
Jean Claude Tonnerre Petipa (1820–1873), dancer  
Amata Victorine Anna Petipa (1824–1905), opera singer

### *Wives:*

Mariia Sergeevna Surovshchikova-Petipa (1836–1882), dancer, mother of Petipa's oldest daughter, Mariia, Mariusovna, and his second son, Jean Mariusovich)  
Liubov' ("Louba") Leonidovna Savitskaia (1854–1919), dancer, mother of Petipa's six younger children: Nadezhda Mariusovna, Victor Mariusovich, Liubov' Mariusovna, Marius Mariusovich, Evgeniia Mariusovna, and Vera Mariusovna)

### *Children:*

Marius Mariusovich Petipa (1850–1919), actor (son of Marie Thérèse Bourdin d. 1855)  
Mariia ("Marie") Mariusovna Petipa (1857–1930), dancer  
Jean Mariusovich Petipa (1859–1871?)  
Nadezhda ("Nadia") Mariusovna Petipa (1874–1945), dancer  
Evgeniia ("Genia," "Génie," "Eugénie") Mariusovna Petipa (1877–1892)  
Victor Mariusovich Petipa (1879–1939), actor  
Liubov' ("Louba," "Loubouchka") Mariusovna Petipa (1880–1917), dancer  
Marius Mariusovich Petipa (Marius II) (1884–1922), actor  
Vera Mariusovna Petipa (1885–1961), dancer/actress

### *Other Relatives:*

Lucienne Mendès, singer, niece of Marius Petipa  
Jeanne [?] godchild of Marius Petipa, possibly a niece  
Konstantin Chizhov, husband of Nadezhda Mariusovna Petipa  
Nadezhda ("Nadine," "Nadinka") Konstantinovna Petipa-Chizhova (b. 1896), actress, granddaughter of Marius Petipa  
Kseniia ("Xenia") Konstantinovna Petipa-Chizhova (b. 1905), dancer, granddaughter and goddaughter of Marius Petipa



# Diaries of Marius Petipa

1903

## 1/14 January 1903. Wednesday.

Subscribed for 6 months to the *Gazette de Saint-Petersbourg*,\* 10 rubles.

Visits\*\*—

To the Director,\*\*\* 1 ruble.

To the Minister, † 1 ruble.

To His Excellency Mons. Vsevolojzsky, †† 1 ruble.

Cab, 1 ruble, 30 kopeks. Minus 1 degree. This evening, *Esmeralda*†††—Mlle. Kchessinska.\*† Receipts: 2,884 rubles, 95 kopeks.

Cab, 35 kopeks.

Sent Mons. Iarakov his pawn ticket.

Stamps, 33 kopeks.

For Marius,\*\*† 5 rubles.

\*Correctly, the *Journal de Saint-Petersbourg*, a French-language newspaper published in St. Petersburg from 1825 to 1918.

\*\*On New Year's Day it was the custom for artists in the employ of the Imperial Theaters to pay courtesy calls on their superiors.

\*\*\*Vladimir Arkad'evich Teliakovskii (Telyakovsky) (1861-1924), director of the Imperial Theaters from 1901 to 1917. A former colonel of the Imperial Guard and later head of the Moscow office of the Imperial Theaters, he is almost always referred to in these diaries as the "Director." For Petipa's account of his mistreatment by Telyakovsky, see *Russian Ballet Master: The Memoirs of Marius Petipa*, chaps. 11-13.

†Baron Boris Vladimirovich Fredericks (1838-1927), Minister of the Court from 1897 to 1917.

††Ivan Aleksandrovich Vsevolozhskii (Vsevolojzsky) (1835-1909), director of the Imperial Theaters from 1881 to 1899. A playwright and painter, he contributed costumes to numerous productions as well as providing the libretti for *The Sleeping Beauty* and Petipa's last ballet *The Romance of the Rosebud and the Butterfly*. In his memoirs, Petipa fondly recalled the "never-to-be forgotten . . . years of Vsevolojzsky's management": "All the artists, without exception, adored their noble, kind, cultured director. This kindest of men was a real courtier, in the best sense of the word. I had the honor to work with him frequently, and in addition to everything else he possessed great talent for making sketches that were full of taste and intelligence, for operas and ballets. With what regret, with what pangs of the heart do I recall those happy days . . ." (*Russian Ballet Master*, pp. 58-59).

†††*Esmeralda*, ballet in 4 acts and 5 scenes with music by Cesare Pugni and Riccardo Drigo and choreography by Marius Petipa after Jules Perrot, was first produced on 17

December 1886 at the Maryinsky Theater, St. Petersburg. For Perrot's libretto, see Roland John Wiley, *A Century of Russian Ballet: Documents and Accounts*, pp. 178-182.

\*†Matil'da Feliksovna Kshesinskaia (1872-1971), known in the West as Mathilde Kchessinska, danced at the Maryinsky Theater from 1890 to 1917. The company's prima ballerina assoluta, she was one of the strongest technicians of her time and a performer of great dramatic presence. Her repertory included most of the period's great classical roles: Odette/Odile (*Swan Lake*), Aurora (*The Sleeping Beauty*), Esmeralda (*Esmeralda*), Lise (*La Fille Mal Gardée*), Aspicia (*The Daughter of Pharaoh*), and Nikia (*La Bayadère*). Thanks to liaisons with various members of the Imperial family, she wielded great personal power behind the scenes.

\*\*†Marius Mariusovich Petipa (1884-1922), or Marius II (to distinguish him from Petipa's oldest son who was also named Marius), was the choreographer's youngest son. At the time, he was a student and living at home.

## 2/15 January 1903. Thursday.

Minus 11 degrees.

At the theater,\* for the first time I rehearsed the 1st and 2nd acts of *The Magic Mirror*\*\* without scenery.

200 cartes de visites, 3 rubles.

Cab, 10 kopeks.

In the evening recopied the program for my benefit performance. I'm tired.

\*The Maryinsky Theater, where the company performed and final rehearsals were conducted.

\*\**The Magic Mirror*, a "fantastic ballet" in 4 acts and 7 scenes with music by Arsenii Koreshchenko, was first performed at the Maryinsky Theater on 9 February 1903. The set designs were by Alexander Golovin; the costume designs by Gurliia Teliakovskaia, Telyakovsky's wife. The ballet, based on tales by Pushkin and Grimm, recalls "Snow White and the Seven Dwarfs": a young Queen (Nadezhda Petipa), jealous of her beautiful stepdaughter (Mathilde Kchessinska), whose image she sees reflected in her "magic" mirror, arranges to have her murdered. The plot fails, but the Princess is left for dead in the forest. After numerous scenes with gnomes, dryads, and other woodland creatures, she is finally reunited with her fiancé, the Prince (Sergei Legat), while the evil Queen, in a sudden attack of insanity, confesses and falls dead. For the libretto, by Petipa and Ivan Vsevolojzsky, see Wiley, *A Century of Russian Ballet*, pp. 408-416.



**3/16 January 1903. Friday.**

Minus 3 degrees.

Won nothing in the lottery.

At the theater, rehearsal of *Mirror*. 10 [dancers] out sick.

Cab, 30 kopeks.

In the evening, Mons. Bezobrazov\* came by.

*Illustration*,\*\* 45 kopeks.

\*Nikolai Mikhailovich Bezobrazov (1848-1912), a balletomane and critic who wrote for various St. Petersburg newspapers, was one of the most colorful figures of the ballet world. "Bezobrazov knew all St. Petersburg," wrote Aleksandr Pleshcheev, "and all St. Petersburg knew Bezobrazov." He was a master organizer of ballet benefits, performances given in honor of an artist, who was entitled to keep the money collected from the sale of tickets. "Bezobrazov . . . achieved extraordinary success in the organization of ballet celebrations. No one could compare with him in this respect. The beneficiaries worshipped him and entrusted to him the fate of their benefits, and he would lovingly undertake the administration of his complicated duties." (Aleksandr Pleshcheev, "In the Kingdom of Terpsichore," trans. Anatole Chujoy, *Dance Index*, 7, No. 3 [March 1948], p. 61.)

\*\*A French magazine published weekly from 1843 to 1932.

**4/17 January 1903. Saturday.**

Minus 5 degrees. Holiday. My health is not good. In the evening at the theater I began to compose the ballabile suisse.\* Nothing good in my head to begin the pas. Got back late from the rehearsal! I composed more than half the ballabile.

Cab, 30 kopeks.

Box-keeper, 20 kopeks.

\*A pas de trois, this was one of the character dances in the concluding scene of *The Magic Mirror*.

**5/18 January 1903. Sunday.**

Minus 4 degrees. At noon went to see the Director at home. At the school\*—to discuss problems in the ballets they have requested. In the evening at the theater I finished the ballabile cracovien.\*\* At 11 Mons. Bezobrazov came by about the tickets for my benefit performance.

Cab, 30 kopeks.

Box-keeper, 20 kopeks. My son Marius's birthday. He is 19. Gave him 10 rubles. The cracovienne is very successful; I was much applauded.

\*The Imperial Ballet School, where the company rehearsed prior to rehearsing on stage at the theater. Apparently, company business was also conducted at the school.

\*\*Another character dance from the last scene of *The Magic Mirror*.

**6/19 January 1903. Monday.**

Minus 5 degrees. I was supposed to rehearse with Milles. Kchessinska and Preobrajenska,\* both sick. I rehearsed the ballabile, the sunrays,\*\* the stars\*\*\*—and composed the 8 little stars.

Cab, 20 kopeks.

Box-keeper, 30 kopeks.

Broken pince-nez, 1 ruble, 50 kopeks. After the rehearsal, stomach trouble. Holiday.

\*Ol'ga Iosifovna Preobrazhenskaia (1871-1962), known in the West as Olga Preobrajenska, danced at the Maryinsky Theater from 1889 to 1912. One of the greatest and most beloved ballerinas of her time, she performed a wide variety of roles that revealed her multifaceted personality as an artist—Lise (*La Fille Mal Gardée*), Swanilda (*Coppélia*), Raymonda (*Raymonda*), Paquita (*Paquita*), Ysaure (*The Magic Mirror*), Odette/Odile (*Swan Lake*), and many others. She appeared in some of Michel Fokine's earliest productions, including *Chopiniana*, *Egyptian Nights*, and *Le Pavillon d'Armide*, and briefly performed with Diaghilev's Ballets Russes. In the 1920s, she settled in Paris, where her studio became a mecca for several generations of dancers.

\*\*The Dance of the Sunrays occurred at the start of the Prince's dream in Act III, Scene 2 of *The Magic Mirror*.

\*\*\*In Act III, Scene 3 of *The Magic Mirror*, the sun sets, and the moon appears surrounded by stars.

**7/20 January 1903. Tuesday.**

I got up at 7. Felt weak. I was going to rehearse the 4 pas of the last act (of *The Magic Mirror*) for the Director. Mlle. Kchessinska was out sick, also Mlle. Pavlova II. I showed the pas de trois with Mme. Trefilova in place of Mlle. Pavlova.\* Cab, 30 kopeks.

Box-keeper, 30 kopeks.

*Illustrations*, 90 kopeks.

\*Note to the Russian edition: "At the premiere the Swiss pas de trois was danced by Anna Pavlova, Julie Sedova, and Theodore Koslov." Pavlova was one of the dancers in the Princess's retinue.

**8/21 January 1903. Wednesday.**

Minus 6 degrees. Couldn't compose anything. Mlle. Kchessinska out sick, also Pavlova II. I only worked on the pas de trois of the last act [of *The Magic Mirror*]. Mme. Trefilova in place of Mlle. Pavlova II.

Cab, 20 kopeks. In the evening Mons. Bezobrazov came by. The places for my benefit performance are almost all taken.



**9/22 January 1903. Thursday.**

Minus 6 degrees. I couldn't rehearse *Mirror*, so I rehearsed *Le Corsaire*\* with Mme. Sedova.\*\* Cab, 30 kopeks.

\**Le Corsaire*, a ballet in 4 acts and 5 scenes with music by Adolphe Adam and choreography by Joseph Mazilier, was first performed on 23 January 1856 at the Paris Opéra. Over the years Petipa restaged the ballet a number of times for the Maryinsky company, each time making changes and additions. Among the most important was the 1868 "Jardin Animé," choreographed to music by Léo Delibes.

\*\*Iulia Nikolaeva Sedova (1880-1969), known in the West as Julie Sedova, danced at the Maryinsky Theater from 1898 to 1911 and from 1914 to 1916. A Petipa favorite, she combined a striking personality with very strong technique, and her repertory included numerous principal roles: Gamzatti (*La Bayadère*), Medora (*Le Corsaire*), Tsar Maiden (*The Little Humpbacked Horse*), Nisia (*King Candaules*), Aurora (*The Sleeping Beauty*), Odette/Odile (*Swan Lake*), and Kitri (*Don Quixote*). Her resignation from the Imperial Theaters in 1911 was prompted by Nicholas Sergeyev's animosity. At the beginning of World War I, she was reinstated into the company, only to retire two years later. After the 1917 Revolution, she left the Soviet Union and taught for many years in Nice.

**10/23 January 1903. Friday.**

Minus 10 degrees. The tickets for my benefit performance are almost all sold. In the morning at the school I composed the Tyrolean pas for Mlle. Kchessinska and Legat III\* [in *The Magic Mirror*]. In the evening went to Mons. Bezobrazov's home to talk about the tickets.

To the maid at Bezobrazov's, 1 ruble. Mons. Bezobrazov left this evening for Warsaw. He will return on the 2nd.

\*Sergei Gustavovich Legat (1875-1905), often referred to as Legat III to distinguish him from his brothers Nicolas (Legat I) and Ivan (Legat II), danced at the Maryinsky Theater from 1894 until his suicide in 1905. His repertory included principal roles such as Ta-Hor (*Daughter of the Pharaoh*), Lucien d'Herlevilly (*Paquita*), Jean de Brienne (*Raymonda*), Pierre (*Halt of the Cavalry*), Colin (*La Fille Mal Gardée*), and Vestris (*Camargo*). In *The Magic Mirror*, he played the role of the Prince to Kchessinska's Princess. In 1903, with his brother Nicolas, he choreographed his first ballet, *The Fairy Doll*.

**11/24 January 1903. Saturday.**

I rehearsed the dances in *Le Corsaire* for those who had been out sick. Then, I composed the variation in the last act pas de deux [of *The Magic Mirror*] for Mlle. Kchessinska. Very successful. Legat III sick.

3 pencils, 45 kopeks. In the evening I stayed home. Minus 12 degrees. Bad evening. I have composed everything for my ballet.

**12/25 January 1903. Sunday.**

Minus 11-1/2 degrees. In the evening, for the 23rd time, revival of *Le Corsaire*—Mme. Sedova. Now it's Makhotina's\* turn in the role. Receipts: 2,880 rubles, 70 kopeks.

Cab, 40 kopeks. I wrote to Victorine\*\* and in the evening received a letter from Jeannine\*\*\* Barber, 1 ruble, 20 kopeks.

\*Evgeniia Vasil'evna Makhotina (1877-?) danced at the Maryinsky Theater from 1895 to 1913. The "role" presumably refers to Medora in *Le Corsaire*.

\*\*Amata Victorine Anna Petipa (1824-1905), Petipa's younger sister and a former opera singer.

\*\*\*Godchild of Marius Petipa, living in Paris.

**13/26 January 1903. Monday.**

Minus 13 degrees. First rehearsal of *The Daughter of Pharaoh*\* for the benefit performance of Mons. Kchessinsky père.\*\* Rehearsed until 5:30.

Cab, 25 kopeks.

\**The Daughter of Pharaoh*, a ballet in 3 acts and 9 scenes with music by Cesare Pugni and choreography by Petipa, was first performed on 18 January 1862 at the Bolshoi Theater, St. Petersburg. Petipa's first great success as a choreographer, the ballet remained in repertory until the 1917 Revolution. For the libretto, by Vernoy de Saint-Georges and Petipa, see Wiley, *A Century of Russian Ballet*, pp. 220-233.

\*\*Feliks Ivanovich Kshesinskii (1823-1905), a Polish-born dancer trained in Warsaw, made his debut at the Maryinsky Theater in 1853. He excelled in character dances—Polish, gypsy, Hungarian—and enjoyed great success in the "Polish" act of Mikhail Glinka's opera *A Life for the Tsar*. He had a long and distinguished career as a mime, with a repertory that included roles such as Pharaoh (*The Daughter of Pharaoh*), Khan (*The Little Humpbacked Horse*), Claude Frolo (*Esmeralda*), Great Brahmin (*La Bayadère*), and Ingo (*Paquita*). Three of his children—Mathilde, Iuliia, and Joseph—became Maryinsky dancers.

**14/27 January 1903. Tuesday.**

Minus 7 degrees. I rehearsed the entire *Daughter of Pharaoh*—soloists and dances until 5.

Cab, 10 kopeks.

100 cigarettes, 1 ruble, 30 kopeks.

Illustration, 45 kopeks.

**15/28 January 1903. Wednesday.\***

In the evening, they were supposed to give *La Source*.\*\* Mlle. Preobrajenska was sick, so they gave *La Bayadère*\*\*\* [instead]—Mlle Pavlova II and Mme.



Sedova. Receipts: 1,641 rubles, 70 kopeks. In the morning I rehearsed *Pharaoh* with Mlle. Pavlova in case she replaces Mlle. Preobrajenska on Sunday.

A wreath for Mme. Slavina's† jubilee, 5 rubles.

\*As of here, the weather reports and most of the budget items have been eliminated.

\*\**La Source*, a ballet in 3 acts and 4 scenes with music by Léo Delibes and Ludwig Minkus and choreography by Achille Coppini, was revived at the Maryinsky Theater on 8 December 1902. The ballet was first produced by Arthur Saint-Léon on 12 November 1866 at the Paris Opéra. Although Delibes was probably the finest composer for dance before Tchaikovsky, *La Source* was not staged in Russia until thirty-six years after its premiere in Paris. The choreography was entrusted to Achille Coppini, a ballet master hired for a six-month term beginning in August 1902. Associated with La Scala, where he had reproduced ballets by choreographers such as Saint-Léon, Luigi Manzotti, and Josef Hassreiter, Coppini was not known for original choreography. According to Petipa, during his six-month stay in Russia, Coppini "did very little" (*Russian Ballet Master*, p. 86). For the original libretto of *La Source*, see Beaumont, *Complete Book of Ballets*, pp. 432-439.

\*\*\**La Bayadère*, a ballet in 4 acts and 7 scenes with music by Ludwig Minkus and choreography by Marius Petipa, was first produced on 23 January 1877 at the Bolshoi Theater, St. Petersburg. The casting of the principal roles—Pavlova as the ethereal Nikia, Sedova as the glamorous Gamzatti—suggests the striking difference in personalities of Petipa's favorite soloists. One of the most popular of Petipa's older ballets, *La Bayadère* had been revived only three years before in an entirely new production. It is interesting to note that although the full ballet was in repertory, the "Shades" act was frequently given as a self-contained item on gala programs. For the libretto, by Petipa and Sergei Khudekov, see Wiley, *A Century of Russian Ballet*, pp. 293-303.

†Mariia Aleksandrovna Slavina (1858-?), a mezzo-soprano celebrated for her interpretations of the Russian lyric repertory. For jubilee and benefit performances, it was customary for the colleagues of the artist so honored to contribute to a gift.

#### 16/29 January 1903. Thursday.

In the morning at the theater, the entire *Daughter of Pharaoh* with orchestra. My whole body felt uncomfortable. Coughed a great deal.

Rehearsed until 5.

#### 17/30 January 1903. Friday.

At the school I began to rehearse *Pranks of Love*\* for the Hermitage.\*\*

\**The Trial of Damis*, or *The Pranks of Love*, a ballet in 1 act with music by Alexander Glazunov and choreography by Petipa,

was first performed on 17 January 1900 at the Hermitage Theater, St. Petersburg. Although the title routinely given in Russian sources translates as *The Trials of Damis*, Petipa consistently referred to the ballet as *Ruses d'amour*. In *Reminiscences of the Russian Ballet*, Alexandre Benois described the ballet as "a *bagatelle* suitable for a Court Gala in the Hermitage Theatre." "The eighteenth century subject is graceful," he opined, "but too light to be moving" (p. 140). For Petipa's libretto, see Beaumont, *Complete Book of Ballets*, pp. 552-554.

\*\*The Hermitage Theater, a private court theater where many of Petipa's one-act ballets were initially performed.

#### 18/31 January 1903. Saturday.

This morning, at the school, 2nd rehearsal of *The Pranks of Love*. I began at 11:30. The soloists were late, as usual. Mlle. Vasil'eva\* sick. Urakova\*\* did not come. Always the same thing.

\*Anna Gordeevna Vasil'eva (1874-1913) danced at the Maryinsky Theater from 1893 to 1910.

\*\*Anna Petrovna Urakova (1872-?) danced at the Maryinsky Theater from 1891 to 1908.

#### 19 January/1 February 1903. Sunday.

In the evening Mons. Kchessinsky's benefit performance. 65 years of artistic activity. The 203rd performance of *The Daughter of Pharaoh* was given\*—Mlles. Kchessinska and Preobrajenska and Mons. Gerdt.\*\* Benefit not unremarkable. The Emperor and Empress\*\*\* did not come. The old Empress† and Heir†† did come. Receipts: 6,649 rubles, 13 kopeks.

\*With 203 performances since the ballet's premiere in 1862, *The Daughter of Pharaoh* was the oldest and most popular Petipa ballet in the Maryinsky repertory.

\*\*Pavel Andreevich Gerdt (1844-1917) danced at the Maryinsky Theater from 1864 to 1916. Handsome, elegant, and noble in bearing, he was the great premier danseur of his generation, the hero of more than a score of ballets created (or recreated) by Petipa between 1870 and 1900. Among his roles were Rudolph (*La Fille du Danube*), Lucien d'Hervilly (*Paquita*), Ta-Hor (*The Daughter of Pharaoh*), Solor (*La Bayadère*), Colin (*La Fille Mal Gardée*), Désiré (*The Sleeping Beauty*), James (*La Sylphide*), Siegfried (*Swan Lake*), Prince Kokliush (*The Nutcracker*), Prince Charming (*Cinderella*), Bluebeard (*Bluebeard*), and Abderrakhman (*Raymonda*).

\*\*\*Tsar Nicholas II and Tsarina Alexandra Fedorovna.

†Dowager Empress Maria Fedorovna, widow of Alexander III and mother of Nicholas II.

††Grand Duke Michael, younger brother of Nicholas II.

#### 20 January/2 February 1903. Monday.

I wired Mons. Bezobrazov in Warsaw, 90 kopeks. At the school, rehearsed *The Pranks of Love* until 5:30. [Bought] 200 cigarettes.



**21 January/3 February 1903. Tuesday.**

In the morning, at 11, I rehearsed *The Pranks of Love* at the Hermitage.

**22 January/4 February 1903. Wednesday.**

I rehearsed *The Pranks of Love* at the school for those who had been sick. Cast the last big group, in Watteau style, and composed the pas before the kiss for Marie\* and Gerdt. Rehearsed for an hour and a half. I am down with a cold.

\*Mariia Mariusovna Petipa (1847–1930), Petipa's oldest daughter, known in the West as Marie. An outstanding character dancer, she performed at the Maryinsky Theater from 1875 to 1907, creating roles in many of her father's productions—Marie in *Halt of the Cavalry*, Nisia in *King Candaules*, and, most notably, the Lilac Fairy in *The Sleeping Beauty*. She had critics as well as admirers. In her reminiscences of Petipa père, Ekaterina Vazem, for instance, explained Marie's success as a simple case of nepotism: "Having a balletmaster for a father is the only explanation for the career of his daughter Marie Mariusovna Petipa, who went on stage without passing through a course in the theatre school, and who for a long time filled the post of first character soloist despite the fact that there were stronger and more appropriate people for this post in the company" (Ekaterina Vazem, "The Balletmaster M. I. Petipa," in Wiley, *A Century of Russian Ballet*, p. 283).

**23 January/5 February 1903. Thursday.**

At the Hermitage generally. *The Pranks of Love* at 2 o'clock. Suffering from a heavy cold. For more than a month I have not rehearsed my ballet—very odd!!\* Drew salary. Grand Duchess Vladimir\*\* spoke to me for quite a long time. So many people are delighted with my little ballet. Bought a large porcelain vase and small group. Gave my daughter a group for tobacco and another [one] in porcelain, paid very very cheap.

\*Presumably, Petipa is referring to *The Magic Mirror*, which he was busy rehearsing as late as January 11. Still, with the premiere only two weeks away, it does seem odd that no rehearsals of the ballet were scheduled.

\*\*Grand Duchess Maria Pavlovna, wife of Grand Duke Vladimir, the Tsar's uncle and a great patron of the arts.

**24 January/6 February 1903. Friday.**

In the evening to the Hermitage. First performance—the Carthage act of *Les Troyens* and my ballet, *The Pranks of Love*, 45 minutes. All the pas [were] applauded. I am down with a cold.

**25 January/7 February 1903. Saturday.**

At the theater, 2 acts (1st and 2nd) [of *The Magic Mirror*] with orchestra, and 2 acts without orchestra. The whole went very badly. The Director came. Mons. Glazunov\* came. Music terrible. I finished at 5. In the evening Mons. Bezobrazov at the house. Very tired. Many annoyances.

\*Aleksandr Konstantinovich Glazunov (1865–1936) was the composer of Petipa's *Raymonda* (1898), *The Trial of Damis*, or *The Pranks of Love* (1900), and *The Seasons* (1900).

**26 January/8 February 1903. Sunday.**

In the morning,\* the opera *The Queen of Spades*. In the evening, 29th performance of *Swan Lake*—Mlle. Khesinska. Receipts: 2,799 rubles, 20 kopeks. Weather is quite nasty. No winter. In the evening, had an enema.\*\*

\*Matinée performances in Russia typically began in the late morning in order to end in time for mid-afternoon "dinner."

\*\*Like most people of his generation, Petipa believed that enemas were essential to good health. Subsequent references to these monthly events have been cut.

**27 January/8 February 1903. Monday.**

Sent Victorine, 10 rubles, 33 kopeks. I rehearsed *The Magic Mirror* for those who had been sick. Last act. Returned home at 4:30. At 5, I fell ill.

Doctor, twice, 6 rubles. It's my cold and my stomach.

**28 January/10 February 1903. Tuesday.**

Got up at 7. I did not feel well enough to go rehearse. Stayed home. In the morning, at 10:30, Mons. Bezobrazov came to the house.

**29 January/11 February 1903. Wednesday.**

Went to the school to compose the coda for the end of the ballet [*The Magic Mirror*]. Finished it at 2. They were supposed to rehearse 2 operas—to put obstacles in the way of my benefit performance. The Director changed the order. No opera; the stage for me every day.

Mons. Koreshchenko\* dined with me. In the evening, Mons. Bezobrazov stopped in. Then, Baron Kusov\*\* came to ask me to put off my benefit performance for 4 days. I refused.

\*Arsenii Nikolaevich Koreshchenko (1870–1921) was a pianist and the composer of *The Magic Mirror*.

\*\*Baron Vladimir Alekseevich Kusov (1851–1917) was an official in the administration of the Imperial Theaters from



1896 to 1917. In 1903, he was head of the production department.

### 30 January/12 February 1903. Thursday.

At the theater, 3rd and 4th acts of *The Magic Mirror* with orchestra. I arrived at the theater and saw the practicables of the first act—why? Then, they tell me, no orchestra; it's too much. I rehearsed only with piano. Messieurs Rozenfel'dt and Konstantinov\* both sick. They're all scoundrels.

\*Iosif L'vovich Rozenfel'dt and Petr Aleksandrovich Konstantinov were rehearsal pianists.

### 31 January/13 February 1903. Friday.

At the theater I rehearsed [*The Magic Mirror*] with orchestra up to the 6th tableau, [but] without decor—nothing.

Did not sleep all night. Had dizzy spells.

### 1/14 February 1903. Saturday.

At the theater at noon I rehearsed 2 acts with appalling decors,\* then 3 acts without decor. During the break I gave everyone lunch. All the artists brought me great success. I spoke and was much applauded. Afterward, I rehearsed the pas in the last act.

\*The sets of *The Magic Mirror* were by the painter Alexander [Aleksandr Iakovlevich] Golovin (1863–1930), a protégé of Telyakovsky and a designer highly regarded by the artists associated with Serge Diaghilev's journal *Mir iskusstva* (The World of Art). In addition to designing numerous productions at the Imperial Theaters (he had a long and fruitful collaboration with Vsevolod Meyerhold), Golovin designed the sets for Diaghilev's *Boris Godunov* (1908), *Ivan the Terrible* (1909), and *Firebird* (1910).

### 2/15 February 1903. Sunday.

At the school I cast and rehearsed the Shades scene from the ballet *La Bayadère* for the Hermitage. In the evening, they were supposed to give *Pharaoh*; strangely they gave *La Source*. Doctor Pavlov came.\*

\*Doctor Pavlov was frequently called to attend Petipa, who duly noted each visit and the five-ruble fee it entailed. Further references to Doctor Pavlov and his fee are cut.

### 3/16 February 1903. Monday.

At the theater I rehearsed the whole ballet [*The Magic*

*Mirror*], with orchestra but nothing else. Gave bonbons to the pupils.

### 4/17 February 1903. Tuesday.

Stayed home. They rehearsed *The Fairy Doll*\* at the Hermitage. I sent the program for *The Magic Mirror* written by my son to Mons. Helmersen\*\* at home. At 5 the two Legats\*\*\* came to the house.

\**The Fairy Doll*, with music by Josef Bayer, designs by Léon Bakst, and choreography by Nicolas and Sergei Legat, was first performed on 16 February 1903 at the Hermitage Theater. The work was based on an older "toy" ballet, *Die Puppenfee*, presented at the Vienna Hofoper in 1888 with choreography by Josef Hassreiter. In *Reminiscences of the Russian Ballet*, Alexandre Benois described the 1903 version, designed by his friend Bakst: "The ballet is a trifle and the music mediocre, but Bakst was delighted when he was commissioned and, feeling at once that it was something of which he would make a success, set to work in a kind of frenzy—unusual for him in those days. His enthusiasm and love for our native city, St. Petersburg, and personal recollections of his childhood, gave Bakst the happy idea of transferring the action to the St. Petersburg Arcade, known to every St. Petersburg child because of the toy-shops that were concentrated there. Here, too, during the sixth week of Lent, was held the famous Palm Week Fair, in which toys played a most prominent part. These memories formed the foundation of the scenario as adapted by Bakst, and luckily he found the friendliest support for the idea in his two ballet-masters, the brothers Legat" (pp. 228–229).

\*\*Ludwig (Lev Aleksandrovich) Helmersen (1843–1904) was a special assistant to the director of the Imperial Theaters from 1897 to 1903.

\*\*\*Sergei and his brother Nikolai (Nicolas) Gustavovich Legat (1869–1937). A graduate of the Imperial Theatrical School in 1888, Nicolas Legat followed Pavel Gerdt in many of the era's great classical roles, including Désiré (*The Sleeping Beauty*), Siegfried (*Swan Lake*), and Jean de Brienne (*Raymonda*). Appointed an assistant ballet master in 1902, he choreographed *The Fairy Doll* with his brother Sergei in 1903 and in subsequent years revived such Petipa works as *The Seasons*, *Le Talisman*, and *Bluebeard*. In the 1920s he worked briefly with Diaghilev's Ballets Russes, then devoted himself to teaching in his London studio.

### 5/18 February 1903. Wednesday.

I stayed home. At 1 they rehearsed *The Fairy Doll* at the Hermitage.

### 6/19 February 1903. Thursday.

I rehearsed *The Magic Mirror* with orchestra, but still with nothing else.



**7/20 February 1903. Friday.**

At the theater the orchestra rehearsed. I cast only the last group in 10 minutes. No applause whatsoever for *The Fairy Doll*—fiasco.

**8/21 February 1903. Saturday.**

In the morning répétition générale of my ballet *The Magic Mirror*. Nothing was right in the plan for the decorations—they're awful. What bad luck for the ballet. After the ballet the Director came to congratulate me with the whole troupe. He shook my hand and said, "Your ballet is admirable and many compliments."\* I am very tired.

\*For a fuller account of what Petipa regarded as Telyakovsky's attempt to ruin *The Magic Mirror*, see his *Russian Ballet Master*, pp. 79–81. For Telyakovsky's quite different interpretation of the same events, see the lengthy excerpt from his memoirs quoted in Wiley, *A Century of Russian Ballet*, pp. 418–420.

**9/22 February 1903. Sunday.**

In the evening, my benefit performance: *The Magic Mirror*. Full house—the Emperor, Empress, and entire Imperial family. I was much feted. Music, decors, and costumes appalling. The ballet is a fiasco.\* Expenditure quite heavy. Lunch for the orchestra and in the evening 5 bottles of champagne, 40 rubles, 46 kopeks.

Receipts: 7,045 rubles, 25 kopeks—ordinary price 2,868 rubles, 70 kopeks [illegible].

Received a letter from Victorine.

\*For other views of the premiere, see Yury Slonimsky, "Marius Petipa," trans. Anatole Chujoy, *Dance Index*, 8, Nos. 5–6 (May–June 1947), pp. 126–127. Although the tone of his criticism was measured, Alexandre Benois shared Petipa's disappointment with Golovin's designs. Reviewing the production in *Mir iskusstva*, Benois wrote: "Certainly the coarse and absurd attacks made by the newspapers and the public against the production of *The Magic Mirror* are to a great extent unjust. There is much in Golovin's sets that is beautiful. But where is the ensemble? Where is the central idea? Everything seems so badly patched together, so little thought out. Of course Golovin's genuinely artistic manner and his remarkable range of colours are a great treat for the eye. His sets are like a very refined gastronomic dish, beside which our usual décor is no better than an ordinary *plat du jour*. And yet, in the theatre, these dull *plats du jour* are perhaps more in their place than a dish served at the wrong moment—however refined it may be. It seems to me that the chief object of a production should be to interpret its subject . . . that the décor should be painted by first-class artists is less important. The productions of Chroneck, Vsevolozhsky and Stanislavsky must be considered as *classical* in spite of the fact that their sets are

executed by mediocre artists. There is sense in them, and in some there is even genuine poetry. . . .

"Decadence is now the name for all that rises above triviality and lack of taste. Still, I cannot refrain from using this epithet in connection with the present production of *The Magic Mirror*. It is decadent in the literal sense; it has revealed the paralysis of artistic will that is the normal attribute of epochs of decadence—when great talents, stultified by apathy, neurosis or despair, are so prevented from realising their full possibilities" (quoted in Benois, *Reminiscences of the Russian Ballet*, p. 223).

**10/23 February 1903. Monday.**

In the morning at the Hermitage. At 2 rehearsed the Shades scene from *La Bayadère* for tomorrow evening, last performance at the Hermitage. Then, stayed home.

**11/24 February 1903. Tuesday.**

Stayed home. At 6 visited Mons. Bezobrazov. Then, to the Hermitage, for the last performance. They gave one act of opera, one act of a Russian play, and the Shades act of the ballet *La Bayadère*—Mons. Gerdt, Pavlova II, Egorova II, Vaganova, and Trefilova, 32 in the corps de ballet, and 12 pupils. Applause for the corps de ballet, the 4 variations, at the end, and when the curtain rose. The whole court dressed in boyar style—and photographed—a splendid sight.

**12/25 February 1903. Wednesday.**

In the afternoon, at 2, went to see Director Telyakovsky at home. Wired the Moscow and Warsaw troupes for the wreaths [sent] to my home, also Mme. Grimaldi.\* At 5:30, went to the Minister's. In the evening, the 204th performance of *The Daughter of Pharaoh*. Receipts: 2,777 rubles, 95 kopeks.

\*Enrichetta Grimaldi, an Italian dancer who performed in Russia from 1899 to 1906.

**13/26 February 1903. Thursday.**

Received a letter from Victorine. In the morning the ballet *La Source*. Receipts: 1,198.95. Holiday until 16 February. Visited Mons. Pleshcheev,\* not in—then, to Mons. Vsevolozhsky's, stayed with him for an hour.

Gave to Mons. Vsevolozhsky's people, 1 ruble.\*\*

\*Aleksandr Alekseevich Pleshcheev (1858–1944), ballet writer and historian, was the author of *Nash balet* (Our Ballet) and a number of other books about dance.

\*\*Callers were expected to tip the domestics at homes they visited.



### 15/28 February 1903. Saturday.

Appalling night. Itching everywhere and light sweat. In the morning they gave *Halt of the Cavalry*\* and *Copélia*, with Mme. Trefilova and Mons. Gerdt. In *Halt*, [Marie] Petipa and Sedova. The Emperor, his wife, and the Grand Dukes. The Emperor gave bonbons to the pupils.

Received the official paper to go to the Emperor's on Wednesday at 2:30. In the evening I took a bath.

\**Halt of the Cavalry*, a character ballet in 1 act with music by Johann Armsheimer and choreography by Petipa, was first performed on 21 January 1896 at the Maryinsky Theater, St. Petersburg. Marie Petipa was presumably repeating the role of the spunky Austrian villager that her father had tailored to her vivacious personality and talents as a character dancer, while Julie Sedova was probably dancing the second female lead, Theresa, originally created by Pierina Legnani. For the libretto, see Beaumont, *Complete Book of Ballets*, pp. 540–542.

### 16 February/1 March 1903. Sunday.

Last day of performances. This morning they gave (1) *The Magic Flute*,\* with Mlle. Pavlova II and Fokine. Legat has a bad foot and was replaced by Fokine in *The Fairy Doll*. (2) First time on [the Maryinsky] stage—*The Fairy Doll*, which had been given [before] at the Hermitage and was not liked—no applause. (3) Last act of *Paquita*.\*\* I stayed home after my bath. My wife\*\*\* and my son went to the Maryinsky. I wrote to Nadia.†

\**The Magic Flute*, ballet in 1 act with music by Riccardo Drigo and choreography by Lev Ivanov, was first performed on 10 March 1893 at the Imperial Ballet School, St. Petersburg. Combining elements of *La Fille Mal Gardée* and the Pied Piper, *The Magic Flute* was a French "village" ballet, with a heroine, Lise, whose poor sweetheart, Luc, was rejected by her mother in favor of a Marquis. From a hermit, Luc receives a magic flute inscribed with the words: "Play on this and everybody will be forced to dance. It will bring you luck." Needless to say, the ballet ends happily when Oberon reveals that he was the hermit and will only forgive Lise's mother if she will consent to the union of the two sweethearts. At the premiere, a very young Michel Fokine played Luc. The ballet, a favorite with Anna Pavlova, was often performed by her company abroad. For the libretto, see Beaumont, *Complete Book of Ballets*, pp. 630–631.

\*\**Paquita*, ballet in 2 acts and 3 scenes with music by Edward Deldevez and choreography by Joseph Mazilier, was first produced on 1 April 1846 at the Paris Opéra. The ballet was first staged by Petipa on 26 September 1847 at the Bolshoi Theater, St. Petersburg. When he revived the ballet there on 27 December 1881, he added a pas de trois and the children's mazurka and rechoreographed the grand pas, all to music by Ludwig Minkus. This production was first given at the Maryinsky Theater on 11 October 1892.

\*\*\*Liubov' Leonidovna Savitskaia (1854–1919), Petipa's

second wife and the mother of his children Nadezhda, Evgeniia, Victor, Liubov', Marii, and Vera. Moscow-trained, she made her debut at the Bolshoi Theater. From 1872 to 1888 she danced at the Maryinsky Theater.

†Nadezhda Mariusovna Petipa (1874–1945), Petipa's daughter, familiarly known as Nadia. She danced at the Maryinsky Theater from 1892–1907. In his memoirs Telyakovsky described her as Petipa's "ungifted daughter Nadezhda, who was in no wise a mime artist" (quoted in Wiley, *A Century of Russian Ballet*, p. 419).

### 17 February/2 March 1903. Monday.

I bought galoshes for Marius. Mme. Sokolova\* came to see us. My first son, Marius,\*\* came to say good-bye. He leaves tomorrow. He has performed here 15 times.

\*Evgeniia Pavlovna Sokolova (1850–1925) danced in the Maryinsky company from 1869 to 1886. A "Petipa ballerina," she created principal roles in many of his ballets, including *Roxana*, *The Beauty of Montenegro*, *Mlada*, *A Midsummer Night's Dream*, *The Adventures of Peleus*, and *The Cyprus Statue*, or *Pygmalion*. After retiring from the stage, she became an influential teacher, conducting the "class of perfection" during her brief tenure as a ballet mistress at the Maryinsky. Among her students were Anna Pavlova, Tamara Karsavina, and Vera Trefilova. For a recollection, see Tamara Karsavina, "Eugenia Sokolova: Family Album," *The Dancing Times*, September 1964, pp. 622–623.

\*\*Marius Mariusovich Petipa (1850–1919), Petipa's oldest son and an actor.

### 18 February/3 March 1903. Tuesday.

Sent Victorine 10 rubles. Yesterday, I received the official paper that the Emperor allows me my salary of 9 thousand rubles until the end of my days. How splendid! Now may God grant me some years still to live. I went to the cashier to pick up the voucher for my entire benefit performance. Then, to the office on Tchernichov Bridge. I received two vouchers—for 3,884 rubles.

Bought a large vase with a group playing the cello and a lady singing.

### 19 February/4 March 1903. Wednesday.

Yesterday, at 10 in the evening, received a letter from Mons. Bezobrazov. He wrote me from the railway carriage. At 2:30 I went to the Emperor to thank him for my engagement, seeing that I was engaged without contract. The Emperor gave me his hand 3 times. He said some charming and flattering things. Afterward, I went to the Director's to thank him.

Louba went to Mons. Pleshcheev's.



**20 February/5 March 1903. Thursday.**

Mme. Sokolova came to see me. I went to speak to the school inspectrice about Vera.\* At 2:30 visited Mons. Pelaev; he was still asleep—left my card. At 3 went to Mons. Chizhov's; neither he nor Mme. were in.\*\* I wrote to Mons. Bezobrazov, who is in Warsaw. This the second time I wrote to him. I paid 5 rubles to the Société des Artistes, 1902.

\*Vera Mariusovna Petipa (1885–1961) was Petipa's youngest daughter. She danced at the Maryinsky Theater from 1903 to 1907, when she left to pursue an acting career with her brother Victor.

\*\*Konstantin Chizhov was married to Petipa's daughter Nadezhda. Presumably, these were his parents.

**21 February/6 March 1903. Friday.**

Went to see Mons. Kuchera\* about the music for the cosmopolitan pas\*\* and the variation. Then to the cashier's. Visited Mons. Glazunov, not in, left my card. I have been to see my mad Loubouchka.\*\*\* Visited Mme. Puchikovitch.† At Louba's, gave the nursemaid 3 rubles.

In the evening I went with my wife to see our daughter Nadia.

\*Karl Antonovich Kuchera (1849–1915) became assistant conductor of the Russian opera in 1879; from 1891 to 1910 he was inspector and manager of the orchestras of the Imperial Theaters, St. Petersburg. Presumably, Petipa went to see him about changes in the sections he was "revising" for his daughter Vera.

\*\*The "cosmopolitan pas" (or "potpourri," as Petipa calls it elsewhere) was the concluding divertissement, entitled "The Allegory of the Continents," from *The Bandits*, a ballet in 2 acts and 5 scenes with music by Ludwig Minkus and choreography by Petipa that was first performed on 26 January 1875 at the Bolshoi Theater, St. Petersburg. Ekaterina Vazem recalled the original production in her reminiscences: "The following season [1874/1875] Petipa's ballet *The Bandits* was given for the first time for my benefit performance; it was of purely 'passing' interest, devoid of story and choreographic content. Its *pièce de résistance* was the concluding divertissement, entitled 'The Allegory of the Continents', which was totally unrelated to the story of the ballet. It was doubtless suggested to the balletmaster by the féeries which began to come into fashion on western stages at that time, especially those of Italy and Paris. In this artistically dubious 'allegory', numerous representatives from five continents promenaded in front of the audience and then performed various national dances in constantly changing stage illumination. For me, a classical ballerina, Petipa found nothing better than the number, 'Europe—cosmopolitan'. I came on in a costume which represented an odd combination of the dress of various nationalities, and danced in succession, with brief pauses, a Spanish cachucha, a German waltz, a French cancan, an

English gigue, and finally a Russian dance . . . The ovations of our public after this 'cosmopolitan' were a most revealing verdict about the level of its artistic taste. I was quite disturbed that I had performed a marvellous classical variation in this ballet to [Leopold] Auer's violin solo, my apparent success in which, for all the dance's solid virtues, could not compare with what came to me for this 'cosmopolitan' nonsense" (Ekaterina Vazem, "The Balletmaster M.I. Petipa," in Wiley, *A Century of Russian Ballet*, p. 285).

\*\*\*Liubov' Mariusovna Petipa (1880–1917), Petipa's daughter, familiarly known as Louba or Loubouchka. She danced at the Maryinsky Theater in 1899–1900, then devoted herself to raising a family. Her decision to give up dancing did not please Petipa.

†A Petipa family intimate.

**22 February/7 March 1903. Saturday.**

Went to Mons. Kuchera's to pick up the music for Vera's potpourri, then gave it to Mme. Sokolova. Bought a shelf for my wife. Again, to Glazunov's, not in.

**24 February/9 March 1903. Monday.**

Reopening of theater except for the ballet. 1st week [of Lent] over. Classes at the school. Bought an armoire for Vera like Loubouchka's. Paid at once. [Found it] in the public market above the fruit shops on the Prospect.

2 tickets for the circus this evening. I went with my son Marius.

For the armoire, Louba gave 30 rubles and I gave 25 rubles. I sent the armoire back, paying 1 ruble. I found it poorly made. At the circus a machine broke.

**25 February/10 March 1903. Tuesday.**

Went to the school, where I dressed to show Mme. Sedova her role in *King Candaules*.\* No musician—I left.

Received a letter from Mons. Bezobrazov.

\**King Candaules*, a ballet in 4 acts and 6 scenes with music by Cesare Pugni and choreography by Petipa, was first performed on 17 October 1868 at the Bolshoi Theater, St. Petersburg. Set in ancient Lydia and based on events recorded in Herodotus and Plutarch, the work was originally staged for the visiting ballerina Henriette d'Or. King Candaules, warned that he is about to lose his throne to Gyges, the true king whom he had left to die as a child, is poisoned by his queen, Nisia, after he has forced her to renounce her title. Gyges ascends to the throne and promises to make Nisia his queen, but she, having incurred the wrath of Venus by replacing a statue of the goddess with one of herself, expires during the wedding feast, where, it turns out, she had planned to poison her new husband. Petipa was rehearsing Sedova in the role of Nisia. For



the libretto, by Vernoy de Saint-Georges and Petipa, see Beaumont, *Complete Book of Ballets*, pp. 490–496.

### 26 February/11 March 1903. Wednesday.

At 7:30 went to the school for Vera. In the morning, Mons. Drigo\* came to play the *Orpheus* music which Grand Duke Vladimir sent me and which I must return to him. In the evening, I went to the school to see the 2 dances that my daughter Vera must do at the pupils' examination performance.

Mons. Dandré\*\* visited me. In the evening, after working with Vera, I returned home with Mme. Sokolova to have tea.

\*Riccardo Drigo (1846–1930), Italian conductor and composer, worked in St. Petersburg from 1879 to 1920. He composed the music for a number of Petipa ballets, including *Le Talisman* (1889), *The Awakening of Flora* (1894), *The Pearl* (1896), and *Harlequinade* (1900).

\*\*Victor Dandré (1870–1944), a wealthy landowner and balletomane, later the husband of Anna Pavlova and the manager of her company.

### 27 February/12 March 1903. Thursday.

Yesterday was my birthday. I am 85 years old—not bad. The weather is good—sun. At the school, I showed Mme. Sedova the role of Nisia and worked with my daughter Vera on the pas for the examination. Drew salary. Gave my wife, 700 rubles. My son returned the *Orpheus* music to Grand Duke Vladimir. The parents\* came to congratulate me.

\*Possibly the parents of other pupils.

### 28 February/13 March 1903. Friday.

I rehearsed Mme. Sedova in the ballet *King Candaules*. Worked with my daughter on the pas and variation.

Mons. Boriseski came again to ask me what stone I wanted; I said a single diamond, as big as a ruble.

### 1/14 March 1903. Saturday.

At the school, *King Candaules* with Sedova. I recomposed the adagio of the Pas de Venus\* for Sedova and Legat. Worked with Vera on the rotten pas and one variation.

In the evening, took a bath. Second drawing of the lottery.

\*When *King Candaules* was first produced in 1868 with Henriette d'Or as Nisia, the sensation of the evening was the Pas de

Venus, in which d'Or executed a series of five pirouettes sur la pointe.

### 3/16 March 1903. Monday.

The skin pain after Saturday's bath was unbearable. It's attacking the nerves. I rehearsed Mme. Sedova in *King Candaules*. At 6, received the gift for my benefit performance. A ring with a single diamond valued at 400 rubles.

In the evening, worked with Vera.

### 4/17 March 1903. Tuesday.

At the school I rehearsed *King Candaules*. Worked with Vera. Yesterday and this morning saw Mons. Dandré about the tableaux vivants.\*

\*Choreographers of the period were frequently asked to arrange dances or scenes for charity galas. The tableaux vivants referred to in this entry were performed at a Maryinsky gala on 7/20 March.

### 5/18 March 1903. Wednesday.

Mons. Shiriaev\* began the first rehearsal of the old ballet, *The Haarlem Tulip*,\*\* which has not been given for 11 years—it's for Mme. Trefilova.

I went for the artists who will pose in the tableaux vivants (Mons. Dandré). The ladies and gentlemen of the corps de ballet have all very kindly said yes.\*\*\*

\*Aleksandr Viktorovich Shiriaev (1867–1941) began his career at the Maryinsky Theater in 1885 as a character dancer and performer of mime roles, especially those like Mother Simone (*La Fille Mal Gardée*) and Dr. Coppélius (*Coppélia*) that called for a sense of comedy. In 1896, he became an assistant ballet master, and in 1901, with Lev Ivanov's death, the company's "second" ballet master. His abilities as a choreographer were limited, but he was an excellent rehearsal master and able assistant to Petipa, to whom he was utterly loyal. This loyalty ultimately cost him his job, for when he refused to tamper with the master's works, as the management requested, he was asked to leave the theater. Shiriaev's dismissal in 1905 was among the precipitating factors in the dancers' strike of that year.

\*\**The Haarlem Tulip*, a fantastic ballet in 3 acts and 4 scenes with music by Baron Boris Alexandrovich Fitinghoff-Schell and choreography by Petipa and Lev Ivanov, was first performed on 4 October 1887 at the Maryinsky Theater. In *Reminiscences of the Russian Ballet*, Alexandre Benois relates the important lesson he learned from the *Tulip* set designs by Heinrich Levogt: "In the autumn of 1887 . . . I saw Levogt's first work for the Maryinsky Theatre—the *maquettes* he made for the ballet *La Tulipe de Haarlem*. The landscapes and interiors were worked out in minutest detail, the wings were



drawn in pencil and cut out with a penknife and really looked like lace. But the general impression of these miniature theatres was a dull lack of talent. If my acquaintance with Levogt served any useful purpose, it was to provide me with an example of what should never be imitated" (pp. 101-102).

\*\*\*The artists who performed at charity galas were expected to donate their services.

### 6/19 March 1903. Thursday.

Rehearsed Gerdt, Nadia, and Sedova with Legat in *King Candaules*. Then the 3 graces.

### 7/20 March 1903. Friday.

At the Maryinsky, rehearsal for tonight's performance—concert, tableaux vivants, plays, and divertissements; it's for the poor children. They've sent me a ticket for the dress circle. I stayed from 11 in the morning until 4. For the divertissement and tableaux vivants, the Chairman and others have thanked me very much. This evening, in the dress circle, with my family. Full house.

Gave toward the program—for the poor, 3 rubles.

### 8/21 March 1903. Saturday.

I said that I would not rehearse. At 4, went to the cashier about the increases for the artists of the ballet (no money); there until 7. My wife indisposed.

### 9/22 March 1903. Sunday.

I stayed home. Wrote out the small details for the music that Mons. Drigo will compose for *Rosebud and the Butterfly*.<sup>\*</sup> His Excellency Mons. Vsevolozsky's short ballet. At noon, Mons. Drigo came by for a minute to talk about this little ballet. Trimmed beard and hair.

4th week of Lent.

<sup>\*</sup>One of Petipa's many titles for *The Romance of the Rosebud and the Butterfly*, a ballet in 1 act and 3 scenes with music by Riccardo Drigo, choreography by Petipa, and a libretto by Ivan Vsevolozsky. Although fully costumed, choreographed, and rehearsed, this last work of Petipa's, scheduled for production in January 1904, was never given.

### 10/23 March 1903. Monday.

Very bad weather. At the school, Sedova worked on her Venus pas, and then I composed 3 variations for the 3 graces. At 7, went to the Mikhailovsky Theater<sup>\*</sup> to see my daughter Vera rehearse her pas in the pupils' performance. At night, one pill.

<sup>\*</sup>One of St. Petersburg's Imperial Theaters, the Mikhailovsky was known for its production of foreign plays. Among its constituents was the French Theater, as Petipa usually referred in his diary to the subsidized drama troupe that performed French plays in their original language.

### 11/24 March 1903. Tuesday.

Sun, at last! At the school I rehearsed *King Candaules*—only some of the pas. The 3 graces, 2 nymphs, [illegible]. Bought large paper, pens, pen holders, ink. Doctor Pavlov came for me and my wife.

### 12/25 March 1903. Wednesday.

I did not rehearse. In the evening at 7 I went to the Mikhailovsky Theater to see the rehearsal of the pupils' performance. I went for my daughter Vera. At noon—snow, rain, wind, nasty weather.

### 13/26 March 1903. Thursday.

At 9 to the Mikhailovsky Theater for my daughter Vera. Rehearsal, with orchestra, of the pupils' performance. Whole body chilled. In the evening I stayed home.

### 14/27 March 1903. Friday.

At 9:30 this morning I went—for my daughter—to the Mikhailovsky Theater to see the orchestra rehearsal for the pupils' performance that will take place on Sunday.

For the woman who looked after my pelisse, 20 kopeks.

### 15/28 March 1903. Saturday.

At the school I rehearsed the prologue of *King Candaules*—the Shepherds' and Shepherdesses' dances. Vill<sup>\*</sup> for the first time.

<sup>\*</sup>El'za Ivanovich Vill' (1882-1941) danced at the Maryinsky/Kirov Theater from 1900 to 1928.

### 16/29 March 1903. Sunday.

At 2:30 went to His Excellency Mons. Vsevolozsky's to read what I had written for Mons. Drigo—the march for the short ballet *The Rose and the Butterfly*.

In the evening went to the Mikhailovsky Theater for the pupils' performance. My daughter Vera danced a tarantella, a variation, and the pas in the potpourri. She leaves [the school] in May. In the morning, my cold



the libretto, by Vernoy de Saint-Georges and Petipa, see Beaumont, *Complete Book of Ballets*, pp. 490–496.

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At 7:30 went to the school for Vera. In the morning, Mons. Drigo\* came to play the *Orpheus* music which Grand Duke Vladimir sent me and which I must return to him. In the evening, I went to the school to see the 2 dances that my daughter Vera must do at the pupils' examination performance.

Mons. Dandr \*\* visited me. In the evening, after working with Vera, I returned home with Mme. Sokolova to have tea.

\*Riccardo Drigo (1846–1930), Italian conductor and composer, worked in St. Petersburg from 1879 to 1920. He composed the music for a number of Petipa ballets, including *Le Talisman* (1889), *The Awakening of Flora* (1894), *The Pearl* (1896), and *Harlequinade* (1900).

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4th week of Lent.

<sup>\*</sup>One of Petipa's many titles for *The Romance of the Rosebud and the Butterfly*, a ballet in 1 act and 3 scenes with music by Riccardo Drigo, choreography by Petipa, and a libretto by Ivan Vsevolozsky. Although fully costumed, choreographed, and rehearsed, this last work of Petipa's, scheduled for production in January 1904, was never given.

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#### 14/27 March 1903. Friday.

At 9:30 this morning I went—for my daughter—to the Mikhailovsky Theater to see the orchestra rehearsal for the pupils' performance that will take place on Sunday.

For the woman who looked after my pelisse, 20 kopeks.

#### 15/28 March 1903. Saturday.

At the school I rehearsed the prologue of *King Candaules*—the Shepherds' and Shepherdesses' dances. Vill<sup>\*</sup> for the first time.

<sup>\*</sup>El'za Ivanovich Vill' (1882–1941) danced at the Maryinsky/Kirov Theater from 1900 to 1928.

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At 2:30 went to His Excellency Mons. Vsevolozsky's to read what I had written for Mons. Drigo—the march for the short ballet *The Rose and the Butterfly*.

In the evening went to the Mikhailovsky Theater for the pupils' performance. My daughter Vera danced a tarantella, a variation, and the pas in the potpourri. She leaves [the school] in May. In the morning, my cold



broke. I will be a martyr to the end of my days.  
My daughter Vera was very good.

**18 March/1 April 1903.\* Tuesday.**

Received a letter from Mons. Bezobrazov in Vienna. At the school I rehearsed *King Candaules* until 5. Collected 3 months of my pension\*\*—January, February, March. In the evening I stayed home.

\*In this and the following entry, Petipa advances the New Style date by one day.

\*\*This pension, which he had received since 1857, probably came to Petipa from his father, who died in 1855 while in the employ of the Imperial Theaters. See entry for 15/28 December 1905.

**19 March/2 April 1903. Wednesday.**

Shiriaev rehearsed *The Haarlem Tulip*. Very low. Always this awful disease\* makes me suffer horribly. The chimney sweep, who cleaned the sitting-room fireplace without telling us, covered all our furniture with ashes.

\*It is unclear to what disease Petipa is referring.

**20 March/2 April 1903. Thursday.**

At the school I rehearsed *King Candaules*. Received the Emperor's gift for the Hermitage—2 cuff links.

**21 March/3 April 1903. Friday.**

Mons. Shiriaev rehearsed *The Haarlem Tulip*. A lot of snow fell. Received a second letter from Mons. Bezobrazov in Vienna. Stayed home. There is still sleighing.

**22 March/4 April 1903. Saturday.**

Snow everywhere. At the school I rehearsed *King Candaules*, the Bacchic pas in the last act—4 couples and 24 couples—then I composed the dance for the 4 nymphs, 4 satyrs, and Amour in the Venus pas. Home at 4:30.

**24 March/7 April 1903. Monday.**

The 6th week of Lent began. My stomach felt very bad when I got up. I had my coffee, and the bread I ate hardly went down. Wrote to my sister and sent her 10 rubles. In the evening I told Marius to do the decor\* in 10 days for the short ballet *Romance*.

For paper, 1 ruble.

\*Although at least one costume design by Vsevolojksy for *The Romance of the Rosebud and the Butterfly* has been reproduced, no information appears to exist about what the sets looked like or who designed them; hence, the possibility that Petipa's son did indeed do the preliminary sketch for the decor that the scene painters subsequently "worked up." For Vsevolojksy's costume design for *Rosebud*, see *100 Years of Russian Ballet, 1830–1930: An Exhibition from the Leningrad State Museum of Theater and Music*, p. 34.

**25 March/8 April 1903.\* Tuesday.**

Big holiday. At the school I rehearsed two pas—Diana's and the butterfly's birth\*\*—in the ballet *King Candaules*. To the porter at the school for tea, 3 rubles.\*\*\*

\*In this and the next four entries, Petipa advances the New Style date by one day.

\*\*The Dance of Diana occurred at the start of the betrothal feast in Act IV, Scene 2. The butterfly's birth is not mentioned in the libretto.

\*\*\*Presumably, Petipa had ordered tea for the dancers.

**26 March/9 April 1903. Wednesday.**

At the school I rehearsed 3 acts of *King Candaules*. I have begun drinking Vichy water. I find myself quite changed in only 2 months.

**27 March/10 April 1903. Thursday.**

Rain. Drew salary. Shiriaev rehearsed; I didn't. Went out for a bit. Nasty weather.

**28 March/11 April 1903. Friday.**

In the morning, nothing. In the evening, at the Maryinsky, *King Candaules* with orchestra. There until 11:15—no decor.

The letter with 10 rubles for Victorine only went out this morning.

**29 March/12 April 1903. Saturday.**

The ice floes from [Lake]Ladoga are going by. At the school I rehearsed *Giselle* for Mlle. Pavlova II.

**30 March/12 April 1903. Sunday.**

I feel that I ought to rest. Farewell to my artistic career of 70 years. I have 9,000 rubles a year until the end of my



days. It is very honorable and quite enough. Went out. Bought a frame, 2 white belts for my wife and Vera, 2 small jars, blue, 2 undershirts, very fine, 5 pairs of socks for summer, 8 summer ties.

### 31 March/13 April 1903. Monday.

At the Maryinsky at noon. I recomposed the bathing scene\* in the ballet *King Candaules*. Afterward, Mons. Shiriaev rehearsed *The Haarlem Tulip*. Splendid weather.

\*Act III, Scene 1 of the ballet took place in the Queen's bathing place.

### 1/14 April 1903. Tuesday.

At the theater, they rehearsed *The Haarlem Tulip* with orchestra. I did not go to this rehearsal. I wrote to Mons. Drigo that I will expect him Thursday and Friday from noon to 2 at home.

I went to the cemetery, to the graves of my father,\* brother,\*\* and daughter Génia\*\*\* After dinner, another drive.

\*Petipa's father, Jean Antoine Petipa (1787?–1855), dancer, teacher, and choreographer. After a successful career that included long stints at the Théâtre de la Monnaie in Brussels, he joined his son in St. Petersburg, where he became a teacher at the Imperial Ballet School, and helped him to stage his earliest Russian works, including *Santanilla, or Love and Hell*. Among the many fine Russian dancers Petipa père helped to develop were Lev Ivanov and Pavel Gerdt. For a sketch of his career, see Lillian Moore, "The Petipa Family in Europe and America," *Dance Index*, 1, No. 5 (May 1942), pp. 72–79.

\*\*Jean Claude Petipa (1820–1873), Petipa's younger brother and a dancer.

\*\*\*Evgeniia (Eugénie) Mariusovna Petipa (1877–1892), Petipa's third daughter, familiarly known as Génia, who died while still a teenager.

### 3/16 April 1903. Thursday.

Stayed home. After the bath I felt discomfort everywhere, but less than the other times. Mons. Drigo came to the house to discuss Mons. Vsevolosky's short ballet [*The Romance of the Rosebud and the Butterfly*]. I gave him my scenario for this short ballet with all the details to compose the music.

### 6/19 April 1903. Sunday.

1st day of Easter.

To the nurse of my daughter Louba's child, 3 rubles.

To our porter, 3 rubles.

To the porter at the school, 3 rubles.

Yesterday and the day before yesterday I sent a card to His Excellency Mons. Vsevolosky.

For the box-keepers, 6 rubles.

Gave Marius, 10 rubles.

Gave Nadia's 4 children, 20 rubles.

My wife gave toys.

Gave the children's maid, 1 ruble.

[Total]: 46 rubles. Everyone dined with us at the house. Preobrajenska came to see us.

Got up at 10. Felt ill—stomach, head, weakness. Thus, my Easter Day of 1903. Farewell life, and may all my dear family be happy.

Sent my letter to Mons. Roger, the agent in Paris for royalties.

### 8/21 April 1903. Tuesday.

At the school they rehearsed *The Sleeping Beauty*\*—Mlle. Kchessinska. I felt sick [so] did not rehearse.

Received Mons. Bezobrazov's card. I sent mine with a note to Warsaw. After dinner went for a drive. Light rain.

\**The Sleeping Beauty*, ballet-feerie in 3 acts and prologue with music by Pyotr Ilych Tchaikovsky and choreography by Marius Petipa, was first produced on 3 January 1890 at the Maryinsky Theater, St. Petersburg. For the libretto, see Wiley, *Tchaikovsky's Ballets*, pp. 327–333.

### 9/22 April 1903. Wednesday.

Letter[s] to Victorine [and] to Saracco.\* Opening of the ballet after Easter. They gave the 20th performance of *King Candaules*—Mme. Sedova, my daughter Nadia as Pythia (The Sibyl). Mons. Aistov\*\* sent me the *Paquita* program for me to list the dancers to be replaced.

My wife, Vera, and Hélène Mikhailovna\*\*\* went to the ballet. I stayed alone with my son Marius. Receipts for the ballet: 2,763 rubles, 69 kopeks.

\*Giorgio Saracco, Italian dancer and ballet master who worked in Russia in the 1880s and 1890s. In 1896, he produced Petipa's *Sleeping Beauty* at La Scala, and later that year, at the choreographer's half-century jubilee at the Maryinsky, represented Italian ballet on the program.

\*\*Nikolai Sergeevich Aistov (1853–1916) began his career as an actor at the Alexandrinsky Theater (1874–1882). In 1882, he joined the Maryinsky company as a dancer, performing until 1899, when he became a ballet régisseur, a post he held for the next five years.

\*\*\*A Petipa family intimate who may have worked for the family as a governess or housekeeper.



**12/25 April 1903. Saturday.**

The doctor came. In the evening, at the Maryinsky, performance for the poor peasant children. They gave a Gogol scene for the Russians, *The Fairy Doll*, the 2nd act of the opera *Carmen*,\* and a divertissement. I went for a stroll in the Summer Garden. Beautiful weather. For the first time I put on my jacket.

\*Petipa's dances for Acts II ("Morena") and IV ("The Running of the Bulls," "The Stocking Knitters," "The Picadors," and "Fandango") in Georges Bizet's opera *Carmen* were staged for the Italian opera company production on 29 October 1882 at the Maryinsky Theater. On 30 September 1885 they were revived for the Bolshoi Theater, St. Petersburg.

**13/26 April 1903. Sunday.**

Last day of the Easter holidays. Beautiful weather. This evening the 100th performance of *The Sleeping Beauty*.\* I did not go to the ballet because of that nasty swine Mlle. Kchessinska. Mlle. Preobrajenska did not dance the [White] Cat; Trefilova did. Strolled in the Summer Garden. Bought a sunshade [and] a frame for the Sylphide engraving. After dinner went for a drive with my son.

\*The fact that *The Sleeping Beauty* reached its 100th performance only thirteen years after the premiere in 1890 indicates how popular a ballet it was. By contrast, the Petipa-Ivanov *Swan Lake*, first performed in its entirety in 1895, was performed for only the twenty-ninth time on 26 January 1903.

**14/27 April 1903. Monday.**

Easter is over. They rehearsed *The Haarlem Tulip*.

That bastard Khudekov\* writes articles about that spiteful dancer "Kchessinska" when he ought to beat her! He has the soul of a lackey.

\*Sergei Nikolaevich Khudekov (1837-1927), editor and publisher of the *Peterburgskaia gazeta* (Petersburg Gazette), was among the most celebrated and remarkable of the era's balletomanes. A collector who amassed nearly fifteen thousand drawings, photographs, watercolors, and engravings on all aspects of dance from the seventeenth century onward, he was the author of a four-volume history, the most extensive treatment of dance published in Russia until well after the Revolution. Although he contributed libretti to Petipa's *La Bayadère*, *Roxana*, *The Beauty of Montenegro*, and *The Vestal*, Khudekov could be sharply critical of his sometime collaborator, the reason, no doubt, for Petipa's consistently unflattering remarks about the *Peterburgskaia gazeta* and its publisher.

**15/28 April 1903. Tuesday.**

I showed the first act of *Giselle* to Mlle. Pavlova II. Today, they rehearsed *Giselle*. I did not go to the rehearsal. It was Mons. Shiriaev who rehearsed. Went to the Summer Garden for a stroll. The tailor will come Tuesday at 7.

**16/29 April 1903. Wednesday.**

To the Summer Garden, then to His Excellency Mons. Vsevolozsky's. Gave him the list, etc., for his short ballet *The Romance of the Rosebud and the Butterfly*. Spent an hour at his home.

In the evening, revival of the ballet *The Haarlem Tulip*, remounted by Mons. Shiriaev and danced by Mme. Trefilova. I did not go to the ballet. Receipts: 2,103 rubles, 94 kopeks. Mons. Khudekov came to the house. Not in, did not see him.

**19 April/2 May 1903. Saturday.**

Yesterday evening, the régisseur wrote that the Director asks me to come to his home on Sunday at 2.

At the theater they rehearsed *La Source*. I did not feel well and stayed home. The weather is cold and nasty.

**20 April/3 May 1903. Sunday.**

At 2 went to see the Director who asked me to stop by his home. He spoke to me about *The Magic Mirror* for next season, etc.

In the evening, the ballet *La Source*—Mlle. Preobrajenska. Receipts: 2,508 rubles, 70 kopeks. Louba and Nadia came by this evening.

**23 April/6 May 1903. Wednesday.**

At 3 went to Director's. The Empress's name day. In the evening, the 21st performance of *King Candaules*—Sedova. Receipts: 2,085 rubles, 70 kopeks. My wife and the others went to the ballet. I stayed alone.

It's enough to live until 85 years old and have your mind, life, and legs. Then, you have to leave for the next world. Farewell, and try to reach my age!!

Koreshchenko and Drigo were at the Director's.

For *The Magic Mirror* the next season—it looks good. The Director asked me what dancers have asked for raises; I said Sedova, Pavlova II, and Ofitserova.\* He said fine. I wrote to Mme. Sokolova with this piece of news. They are her pupils.

\*Ekaterina Aleksandrovna Ofitserova (1876-?) danced at the Maryinsky Theater from 1896 to 1912.



**24 April/7 May 1903. Thursday.**

Drew salary. At 10 in the morning went to the Mikhailovsky Theater to see my daughter Vera; they're rehearsing again for the pupils' performance.

Subscribed again to *Le Gaulois*\* for 6 months, from May 15th (New Style). In the evening, the opera *Ma-zepa*. Sent Victorine 10 rubles.

\**Le Gaulois*, a Paris newspaper with good coverage of the arts and entertainment.

**27 April/10 May 1903. Sunday.**

In the evening, *The Enchanted Forest*\*—Mlle. Egorova, Fokine, Luk'ianov.\*\* [Also] *La Fille Mal Gardée*—Mlle. Kchessinska, Shiriaev as the mother, Legat as Colin. Receipts: 2,707 rubles, 95 kopeks. I did not go to the ballet.

\**The Enchanted Forest*, a ballet in 1 act with music by Riccardo Drigo and choreography by Lev Ivanov, was first produced on 3 May 1887 at the Maryinsky Theater.

\*\*Sergei Ivanovich Luk'ianov (1859–1911) danced at the Maryinsky Theater from 1879 to 1904.

**28 April/10 May 1903.\* Monday.**

Sun, cold wind for several days. I have not rehearsed since Lent. At the theater they rehearsed *Giselle* without me.

Mlle. Pavlova came to ask me to go tomorrow to see her rehearse *Giselle*.

\*In this and the following entries until the end of May, Petipa subtracts one day from the New Style date.

**29 April/11 May 1903.**

I went to the Maryinsky to see Mme. Sedova rehearse *The Awakening of Flora*,\* with orchestra, and Mlle. Pavlova II in *Giselle*.

In the evening Mons. Aistov came to the house to ask me to appeal to the Director in his favor.

\**The Awakening of Flora*, an anacreontic ballet in 1 act with music by Riccardo Drigo and choreography by Petipa, was first performed on 28 July 1894 in Peterhof. Bronislava Nijinska, who saw the work in 1906 (when Olga Preobrajenska danced the title role), made her debut in the ballet as the Goddess Dew in September 1910. In *Early Memoirs*, she recalled some of her impressions: "There was one passage I particularly liked when a low chariot drawn by tigers crossed the back of the stage. Later I was disappointed to learn that the tigers were large dogs painted with stripes. For my role as the Goddess Dew I was dressed in a silver costume and held a

shell in the shape of a horn of plenty. As I danced on toe around the stage I scattered small pieces of silver paper from the shell to represent the dew" (p. 309).

**30 April/12 May 1903. Wednesday.**

To the school at 11—for examination of the 2 classes of Messieurs Legat I and Legat III. While I was there, the Director came for a moment. This evening they gave *The Awakening of Flora*—Mme. Sedova—and *Giselle*—Mlle. Pavlova II. I went to the ballet. Receipts: 1,938 rubles, 95 kopeks.

**1/13 May 1903. Thursday.**

At 11, examination of the pupils in the class of Mlle. Kulichevskaia.\* All were bad. Before that, the very small girls of Maître Fokine's class.\*\* At 2, at the Mikhailovsky Theater, they rehearsed the same performance, with orchestra, for tomorrow.

\*Klavdiia Mikhailovna Kulichevskaia (1861–1923) danced at the Maryinsky Theater from 1880 to 1901. From 1900 to 1916 she taught the advanced girls' class at the Imperial Ballet School, where she staged and choreographed many of the annual performances. Regarded by most as an excellent teacher, she upheld the classical traditions exemplified by Petipa and Christian Johansson.

\*\*Note to the Russian edition: "Michel Fokine's teaching career began in March 1901. A year later he was appointed a senior teacher in the girl's division of the Petersburg theatrical school."

**2/14 May 1903. Friday.**

At 11 at the school for Mons. Gerdt's examination. My daughter Vera received an 11.\* Before that, Mme. Zhukova's\*\* class. I was present.

In the evening, at the Mikhailovsky Theater, pupils' performance (2nd time). They gave the Peacock divertissement from my ballet *The King's Command*\*\*\*—by Mlle. Kulichevskaia's pupils.

At 11, at the school, 1st examination of the boys in the second class. *Sparks of Love*† by the pupils of Mons. Gerdt, my daughter Vera and the others. 3rd was a divertissement—my daughter Vera danced the pot-pourri. The Grand Dukes Vladimir, Alexis,†† and others came. My daughter Vera was charming. She was the best. Pugni††† bad. [The day after] tomorrow, she [Vera] will make her debut at the Maryinsky.

\*Twelve was the highest grade.

\*\*Vera Vasil'evna Zhukova (1853–?) danced at the Maryinsky Theater from 1872 to 1891.

\*\*\**The King's Command*, a ballet in 4 acts and 6 scenes with



music by Albert Vizontini and choreography by Petipa, was first performed on 14 February 1886 at the Bolshoi Theater, St. Petersburg. The ballet was mounted for guest ballerina Virginia Zucchi and patched together by Petipa in less than a fortnight. Ivor Guest writes in his biography *The Divine Virginia*: "The plot was borrowed from Delibes' opera *Le Roi l'a dit*, but with the setting transposed from the France of Louis XIV to the Spain of Philip II to enable Spanish dances to be introduced in addition to historical dances such as gavottes, chaconnes and pavaues. The action revolves around the dilemma of the Count de la Sierra, when he receives a long-coveted command from the King to present himself at court with his son and is too timid to reveal that he only has four daughters. To resolve the problem he takes with him his maid Pepita's sweetheart, Marguino. They are followed by Pepita, who manages to gain admittance to a royal ball where she flirts with her sweetheart. The Count's deception is revealed at last, and all ends happily with the King forgiving the Count on condition that his daughters are given to the young men of their choice.

"The character of Pepita, which was envisaged as a kind of female Figaro, full of vivacity, high spirits and witty ingenuity, ought to have suited Virginia's temperament and interpretative talent perfectly. But, through no fault of hers . . . the opportunities for building up the character were too few and too scattered. There was an amusing moment in the first act when she brings her sweetheart out from under a table where he has been hidden, there was an opportunity to express despair when he leaves to go to court with his master . . . but these incidents were . . . submerged by all the divertissements and the rather arid period dances.

"It was not one of Petipa's more inventive ballets, but his choreography interestingly revealed a prompt and positive reaction to the developed *pointe* work of the Italian school, for several of the Russian dancers were allowed for the first time to attempt feats of this order. There were, of course, technical difficulties woven into Virginia's own dances—in particular, a multiple pirouette taken slowly on the *pointe* in the *pas de paon* [Peacock Dance]—but Petipa also sought to bring out her interpretative qualities. This was most notable in the entrancing *Tirana*, a Spanish dance with Moorish overtones that she performed 'with great chic,' and in the *Charmeuse*, full of passion and vivacity, that concluded with an almost acrobatic pose on her partner's shoulders" (p. 87).

†*Sparks of Love*, a ballet in 1 act with music by P. Marzhetskii and I.I. Chekrygin and choreography by Pavel Gerdt, was first performed on 26 March 1900 at the Imperial Ballet School, St. Petersburg.

††Grand Duke Alexis, a brother of Tsar Alexander III and an uncle of Nicholas II.

†††Leontina Konstantiia Tsezarevna Pugni (1884–?), granddaughter of the composer Cesare Pugni and a dancer at the Maryinsky Theater from 1903 to 1913.

### 3/15 May 1903. Saturday.

At 2, went to the Maryinsky to rehearse, with orchestra, the *pas* for the pupils' debuts.

### 4/16 May 1903. Sunday.

This evening my dear daughter Vera made her debut in a divertissement. They gave (1) *The Magic Flute*—Mlle. Egorova, 1st time; (2) the second act of *Coppélia*—Trefilova and, for the first time, Mons. Shiriaev; (3) *The Awakening of Flora*—Mlle. Pavlova II; (4) Divertissement—(1) *Pas de cerises* [Dance of the Cherries]—Mlles. Baldina\* and Bolm;\*\* (2) *Potpourri*—my daughter Vera; (3) *Pas de deux*, Mlle. Pugni and Leont'ev;\*\*\* (4) *Pas espagnole* [Spanish Dance]—Mlles. Romanova,† Iakovleva,†† Makarova†††—3 boys; (5) *Halt of the Cavalry*—my daughter Marie and Mme. Sedova, Legat III. Very long performance. Receipts: 2,624 rubles, 44 kopeks. This was the closing of the season and the 36th subscription performance. My daughter Vera danced very well and [looked] pretty. The performance ended at 35 minutes after midnight.

Received a letter from Victorine.

\*Aleksandra (Alexandra) Vasil'evna Baldina (1885–1977) danced at the Maryinsky Theater from 1903 to 1905, when she transferred to the Bolshoi Theater, Moscow, where she remained until 1910. Baldina appeared in the early seasons of Diaghilev's Ballets Russes, then settled with her husband Theodore Koslov in the United States, where she danced and taught.

\*\*Adol'f-Emilii Rudol'fovich Bol'm (1884–1951), known in the West as Adolph Bolm, danced at the Maryinsky Theater from 1903 to 1911. He participated in all of Diaghilev's prewar seasons and danced roles such as the Polovtsian Chief (*Prince Igor*), Ivan Tsarevich (*Firebird*), Pierrot (*Carnaval*), and Darkon (*Daphnis and Chloe*), in which he revealed himself as an outstanding mime and character dancer. In 1917, after restaging the company's production of *Sadko*, he left the Ballets Russes and settled in the United States. Here, he played an important role in furthering ballet, by the creation of works like *Krazy Kat* (1922), which used American themes and American collaborators; by his support of young American talent; and by his numerous productions for Ballet Intime, Chicago Civic Opera Company, San Francisco Ballet, Hollywood Bowl, and Ballet Theatre.

\*\*\*Leonid Sergeevich Leont'ev (1885–1942) began dancing at the Maryinsky Theater in 1903. He participated in Diaghilev's early seasons, performing roles such as Harlequin in *Carnaval* and the Moor in *Petrushka*, which he staged in 1920 at the former Maryinsky Theater. The historian Natalia Roslavleva writes: "After the Revolution he headed the ballet department of the Theatre School (1918–1920) and was manager of the ballet company (1922–1925). As ballet-master he revived and produced many ballets, revealing no mean choreographic talent. Together with [Fedor] Lopukhov, [Aleksandr] Monakhov, [Aleksandr] Chekrygin, and [Aleksandr] Shiriaev he was among those former Mariinsky dancers who made every effort to maintain the normal life of the ballet after the company had lost forty per cent of its personnel, and pessimistic reports predicted the inevitable disintegration and complete annihilation of ballet in Petrograd" (*Era of the Russian Ballet 1770–1965*, pp. 192–193).

†Mariia Fedorovna Romanova (1886–1954) danced at the Maryinsky Theater from 1903 to 1917, when she became a teacher at the choreographic school. She was the mother of Galina Ulanova.



†† Aleksandra Efimovna Iakovleva (1876–?) danced at the Maryinsky Theater from 1894 to 1912.

††† Elena Aleksandrovna Makarova-Iuneva (1882–1912) danced at the Maryinsky Theater from 1899 to 1907.

### 5/17 May 1903. Monday.

Nadia left with her children for the country. They had lunch with us. At 3 I went to the school—for the pupils who are at the school. Bought 2 cords to hold pince-nez. Feel very weak.

### 8/20 May 1903. Thursday.

At 1, with Mons. Drigo, to talk about Mons. Vsevolozhsky's short ballet [*The Romance of the Rosebud and the Butterfly*]. At 3, to the cashier to settle payment for the ballet troupe.

Mme. Sokolova dined with us.

### 11/23 May 1903. Sunday.

Stayed home. Mons. Drigo came to say good-bye to me. He leaves Thursday for Italy.

Chiropodist, for me. In the evening, at home.

### 12/24 May 1903. Monday.

Mme. Sokolova came by. Gave [her] a letter of recommendation for Mme. Beretta.\*

\*Caterina Beretta (1839–1911) danced at the Paris Opéra in 1855 and was prima ballerina at La Scala for several seasons between 1859 and 1877. In St. Petersburg her strength and virtuosity made a deep impression on the Russian dancers trained in the softer, more gracious French school. In the 1890s and early 1900s her classes in Milan attracted many Russian dancers, including Anna Pavlova, Vera Trefilova, and Tamara Karsavina. For Karsavina's recollections of Beretta's classes, see chapter XIV of *Theatre Street* and her article "Carissima Maestra: A Memoir of Signora Beretta," *The Dancing Times*, November 1964, pp. 66–67.

### 13/25 May 1903. Tuesday.

Forgot to write.

### 15/27 May 1903. Thursday.

My dear daughter Vera left the school. Thank God, I am still alive.

Great expense. After dinner at Ylaguine\* went for a drive in a barouche, then to Mme. Sokolova's to have tea. My wife paid for everything.

\*Presumably, an expensive restaurant where the family went to celebrate Vera's graduation.

### 16/28 May 1903. Friday.

Beautiful weather. 200th anniversary of the city of Petersburg. Holiday of Peter the Great.

### 18/30 May 1903. Sunday.

Sent Victorine 10 rubles.

In the evening, they gave the opera *A Life for the Tsar* for the 200th anniversary of the city of St. Petersburg. In the mazurka—Gerdt, Kchessinsky père, Luk'ianov, Preobrajenska, Sedova, and Obukhova.\* I stayed at home all day. The performance was by invitation only.

\*Evgeniia Konstantinovna Obukhova (1879–1946) danced at the Maryinsky Theater from 1892 to 1910. After the 1917 Revolution she taught at the Russian School of Ballet directed by the critic Akim Volynsky. She was the sister of dancer Mikhail Obukhov.

### 24 May/5 June 1903. Saturday.\*

At 9:30 in the morning my wife, my daughter Vera, and I left for the Crimea for the fourth time.

I had 142 rubles in my wallet. My wife kept the money for the trip.

\*This is the last entry, except for the following two notes, until after the holiday gap. The diary picks up again on 31 August/13 September 1903.

### Undated

See the other travel book where I have written about our 3-month stay in the Crimea at Gurzuf.\* In the country good Mons. Gubonin died.

\*A resort on the Black Sea near Yalta where Petipa spent several summers and eventually died. The "other travel book" is presumably a reference to a diary covering the vacation months.

### 30 August/12 September 1903. Saturday.

Returned from our stay in the Crimea at Gurzuf on 30 August 1903 at 9:14 in the evening. These 3 months cost me [dear].

Nadia, her husband, Louba, Mme. Eugénie Sokolova, my son Marius, and Hélène Mikhailovna came to meet us. They all had supper with us at home. At night I was very, very cold—the room was 13 degrees.



**31 August/13 September 1903. Sunday.**

I stayed home. Mons. Aistov came to the house about the favor. In the evening, opening of the Maryinsky; they gave the opera *A Life for the Tsar*. Mons. Shiriaev came to thank me for my help in getting him the raise and the appointment as second ballet master. In the evening Mons. Drigo came to see me. I am tired of talking.

**1/14 September 1903. Monday.**

I got up at 8 feeling well. I went to the Director's, which I didn't want to do. Then to the school to rehearse *The Pranks of Love*, which is to be given on Sunday for the celebrations. There will be 3 ballets, but only on the 17th. I only cast the dancers. Returned home.

In the evening, opera—Saint-Saën's *Samson et Dalila*.

**2/15 September 1903. Tuesday.**

In the evening, opera—Tchaikovsky's *Mazeppa*.

Went to the Director's, not in, then to His Excellency Mons. Vsevolozhsky's. Spent 2 hours with him.

I gave my wife my medallion. It seems to me that I caught a little chill yesterday at the school.

**3/16 September 1903. Wednesday.**

I think I caught a chill at home the night of our arrival. At 11 called on the Director, whom I saw. In the evening, opening of the ballet. The 7th performance of *La Source*—Mlle. Preobrajenska. I went to the ballet. Receipts: 2,109 rubles, 95 kopeks.

**4/17 September 1903. Thursday.**

Now, rehearsals are beginning at 1 to air the rooms after the classes. My 1st rehearsal after my return from the Crimea. I rehearsed *Raymonda*\* with Mlle. Preobrajenska.

Rehearsed until 4. I am well, thank God. Collected 4 months of my pension—190 rubles, 48 kopeks. This evening, opera—Tchaikovsky's *Mazeppa*.

\**Raymonda*, a ballet in three acts and four scenes with music by Alexander Glazunov and choreography by Petipa, was first produced on 7 January 1898 at the Maryinsky Theater, St. Petersburg. For the libretto, by Lidiia Alexandrovna Pashkova, and original cast list, see Wiley, *A Century of Russian Ballet*, pp. 393-401.

**5/18 September 1903. Friday.**

At the school I rehearsed *Raymonda*. Cough, sore throat, etc.—no luck. In the evening, the 95th performance of the opera *The Queen of Spades*. After the rehearsal, I bought 2 large envelopes, a pen holder for Vera, 2 pencils for Vera, 200 cigarettes, a basket to put old papers, a clothes brush, a sponge, an account book for Vera—[total] 8 rubles, 80 kopeks.

Received a letter from Victorine.

**6/19 September 1903. Saturday.**

Got up at 6 [with] a sore throat. When we arrived from the Crimea, I caught a chill in my bedroom, which had not been lived in for the 3 summer months.

At the school I rehearsed *Raymonda*. Recomposed some variations and the coda, as well as some movements [des temps] in the adagio for Mlle. Preobrajenska. Then, to the Director's to hear on the piano the changes in the music that Mons. Koreshchenko has recomposed. It's even worse. Bravo.

**7/20 September 1903. Sunday.**

At 2 went to Mons. Vsevolozhsky's with the figurines\* for his little ballet. I went with Mons. Drigo. No performance at the Imperial Theaters. Throat still sore. Took a pill.

\*Typically, Petipa would create small costumed figurines for each character and dancer appearing in a ballet. Later, after casting the ballet, the figurines would be labeled with the name of the dancer assigned to that part and turned over to the costume department. According to Aleksandr Shiriaev, who worked closely with him on many productions, Petipa "prepared the entire production of a new ballet at home, where he usually summoned a pianist and violinist. Ordering them to play fragments of the music repeatedly, he planned the production at his table, making use of little papier-mâché figurines, especially for the ensemble dances and groups. He moved them about in the most varied combinations, which he noted down in detail on paper, making zeros for the women, crosses for the men, and various changes of location with arrows, dots, lines, the significance of which he alone knew . . . At rehearsal Petipa appeared with a whole pile of outlines and drawings made by him at home, and immediately began to rehearse on the basis of them. . . . Thanks to the preparatory work at home, one act of a ballet could be produced in the course of a few days. Complete large ballets were prepared in six weeks to two months" (quoted in Roland John Wiley, *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker*, pp. 156-167).



**8/21 September 1903. Monday.**

Holiday. Stayed home. Shiriaev rehearsed *Tannhäuser*, which they are giving tonight—my dances.\* Throat a little better, but I am still coughing.

\*Petipa's groupings in Act I of Richard Wagner's opera *Tannhäuser* were first performed on 13 December 1874 at the Maryinsky Theater. He restaged them for a new production at the Maryinsky on 17 September 1899.

**9/22 September 1903. Tuesday.**

At the school at 1 I rehearsed *Raymonda*. Sweated a lot. In the evening took a pill. Yesterday, 30-year jubilee.\*

\*It is unclear whose thirty-year jubilee this was.

**10/23 September 1903. Wednesday.**

Got up at 7:30. My back and waist itched, and I was coughing. Wrote to Aistov that I was staying home on doctor's orders. So, it was Mons. Shiriaev who rehearsed the corps de ballet today in *Raymonda* and will do it tomorrow. Last night, Mlle. Preobrajenska left for Warsaw, where she will dance once. Konstantin, Nadia, and the 4 children dined with us at home. In the evening Mons. Aistov came to see me.

**11/24 September 1903. Thursday.**

Got up at 7. Still coughing and phlegm. Mons. Aistov wrote me again to ask for the substitutes in *Coppélia* and *The Enchanted Forest*. Answered him. In the evening, opera.

**12/25 September 1903. Friday.**

Got up at 8. Coughing like a dog. Mons. Aistov wrote to me about the favor.

Mlle. Egorova came to bother me again about letting her dance *Naiad*.\* She is weak. Marius's 6th examination; he received two 5s.

\**The Naiad and the Fisherman*, a fantastic ballet in 3 acts and 6 scenes with music by Cesare Pugni and choreography by Petipa after Jules Perrot, was first performed on 27 October 1874 at the Bolshoi Theater, St. Petersburg. The ballet was revived by Aleksandr Shiriaev on 7 December 1903 with Anna Pavlova in the role of Ondine.

**13/26 September 1903. Saturday.**

It's my daughter Vera's birthday; she's 18. Mme. Sokolova came to congratulate Vera, as well as Louba, her mother-in-law and 2 of her children, Konstantin, and, in the evening, Louba's husband.

**15/28 September 1903. Monday.**

Sent 10 rubles with a long letter to Victorine.

Opera—Mons. Tchaikovsky's *Mazeppa*, [with] Mons. Shiriaev's dances. My daughter Vera received her passport from the theater office. Received another letter from Mons. Aistov concerning Mlle. Egorova for *Naiad*. I answered yes. They rehearsed *Raymonda*. It was Shiriaev who rehearsed it.

**17/30 September 1903. Wednesday.**

My wife's name day, [also] my daughter Nadia's, my daughter Louba's, and my daughter Vera's. At the house: Mme. Sokolova, Chizhov, the old governess Puchikovitch, Louba and her husband, Nadia and her 2 daughters (her husband Konstantin was sick), Aistov, and others. Gave my daughter's little Nadine toys and 10 rubles.

In the evening they gave *The Enchanted Forest*—Mlle. Egorova—and *Coppélia*—Mme. Trefilova. Receipts: 2,109 rubles, 95 kopeks.

**19 September/2 October 1903. Friday.**

I wrote *The Magic Mirror* list and sent it with a letter to Mons. Aistov to give to Mons. Vuich,\* head of the theater office. It is about the ballet's decors. I don't want them playing tricks on me.

\*Georgii Ivanovich Vuich (1867–?) was the manager of the St. Petersburg office of the Imperial Theaters from 1902 to 1907.

**20 September/3 October 1903. Saturday.**

Got up at 8. This is the 11th day I have been home sick with bronchitis. My son Marius got through his examinations well. This morning he received the document [certifying] that he will not be a simple soldier.\* In short, he is very lucky. I gave him 10 rubles. Before dying, I am very happy to know this has turned out [well].

At 1 Messieurs Koreshchenko and Drigo came for changes in some of the musical passages in *The Magic Mirror*. I explained everything (100 times).

\*For commoners (a category that included everyone below gentry rank), military service in Tsarist Russia was com-



pulsory, of long duration, and gruesome—an experience that educated people did all they could to avoid. Hence, Petipa's relief at his son's exemption, which allowed Marius to spend a couple of years serving in one of the elite units conveniently stationed near St. Petersburg.

### 21 September/4 October 1903. Sunday.

I got up at 8, alone. Barber [came]. In the evening the 24th performance of my ballet *Raymonda*—Mlle. Preobrajenska. Receipts: 2,889 rubles, 31 kopeks. A baig-noire for my family.

Mlle. Pavlova came to visit me. At 3, a visit from Mons. Lappa and Mons. Dandré.

### 23 September/6 October 1903.

Mons. Drigo and Mons. Koreshchenko came to the house. He [Koreshchenko] played me the new sunray music—it's fine—then, 8 bars of the stars adagio; the opening is fine. I will see about the rest. In the evening Mons. Bezobrazov came to see me. Had my fur-lined winter hat fixed. [Bought] 4 thermometers for the rooms.

### 24 September/7 October 1903. Wednesday.

It's been 15 days that I've stayed in for this devil of a chill I caught at home. Bronchitis.

At 10 Mons. Aistov came to the house to tell me that the bosses are on his back every day, so he wants to resign as régisseur and remain simply an artist. I told him not to do anything for the moment.

Mons. Mozer wrote an article about *Raymonda*. He was called to the office, received a real dressing-down, and was forbidden to write about ballet and opera!

### 25 September/8 October 1903. Thursday.

Drew salary. I asked Mme. Sokolova to stop by the house for Vera. Alexander, the box-keeper, received my wages. Gave him 1 ruble. Dismal day! With committee.\* *La Bayadère*. Vera. Louba ill this evening.

Mons. Krupensky\*\* came to the house again, still about the distribution of parts in *La Bayadère*. I did not want to sign the paper. In the evening Vera took a lesson with Mme. Sokolova.

\*Set up by Telyakovsky and including Petipa and various administrators, this committee dealt with matters of repertory and casting. One may assume that the committee was a strategy devised by Telyakovsky to curb Petipa's authority.

\*\*Aleksandr Dmitrievich Krupenskii (1875-1939), an official in the administration of the Imperial Theaters from 1903 to 1914. In his memoirs Vladimir Telyakovsky described Krupensky's relationship to Petipa: "Krupensky tried to live in peace with Petipa, talking a lot in French, and initially they were quite friendly. Later, however, they tried to manoeuvre one another into difficult situations. Petipa would claim that Krupensky made distasteful demands on the dancers, while the latter announced that they came from Petipa and often presented proof of his claims." "Memoirs: Part 2," trans. Nina Dimitrievitch, *Dance Research*, 9, No. 1 (Spring 1991), p. 35. According to Natalia Roslavleva, Krupensky was "known for his intrigues" and had surrounded himself with "flatterers and flunkies." *Era of the Russian Ballet*, pp. 172-173.

### 27 September/10 October 1903. Saturday.

Last night at 11 received a letter from the régisseur Aistov to go tomorrow to the committee. I answered yes. We shall see! Mons. Berger\* said that he is still not ready for me to see him about the new decors for the ballet *The Magic Mirror*—that's already the 3rd time. I sent letters to Mons. Bezobrazov.

In the evening at 7:30 Mons. Krupensky came again on behalf of the Director about the committee matter. I held firmly to my reply.

\*Nikolai Aleksandrovich Berger (1855-?), chief machinist and mechanic at the Maryinsky Theater.

### 28 September/11 October 1903. Sunday.

Got up at 8. The trouble I had 2 days ago made my skin break out.

In the evening they gave *The Magic Flute*—Mlle. Egorova and, as the Marquis, Mons. Gerdt—then *Javotte*\*—Mlle. Preobrajenska.

At 2 I went out for an hour and a half to get some air. In the evening stayed home. Receipts for the ballet: 2,595 rubles, 20 kopeks.

\**Javotte*, a ballet in three acts with music by Camille Saint-Saëns and choreography by Pavel Gerdt, was first performed on 1 February 1902 at the Maryinsky Theater. The ballet's title role was one of Preobrajenska's best.

### 29 September/13 October 1903.\* Monday.

At 1 I went to the Director's about the business of the committee. Mons. Vuich asked me to come to the theater office at 12:30. Went to talk about this committee. Last Saturday the Director left for Moscow.

\*In this entry and those following until 6/19 December 1903, Petipa advances the New Style date by one day.



**30 September/14 October 1903. Tuesday.**

I am suffering from an attack of nerves and still coughing. Mons. Aistov came to tell me that Mons. Vuich told him that he was dismissed as régisseur and artist. As of the day before yesterday, Mons. Sergeyev\* is appointed régisseur. Yesterday, Mons. Vuich did not tell me this. At noon Mons. Bezobrazov came to see me. In the morning rehearsal of *La Bayadère* at the theater. They did not inform me of this rehearsal.\*\* I stayed home. In the evening, opera—*Romeo et Juliette*. This evening, opening of the Théâtre Français.

\*Nikolai Grigor'evich Sergeev (1876-1951), known in the West as Nicholas Sergeyev, was a dancer and teacher at the Maryinsky Theater prior to his appointment as régisseur in 1903. In 1918 he left the Soviet Union with the notated Stepanov scores from which he subsequently staged numerous Petipa and Ivanov ballets in the West. Among his productions were *The Sleeping Beauty* (Diaghilev's Ballets Russes, 1921), *Giselle* (Paris Opéra, 1924), *Swan Lake*, *Coppélia*, and *The Nutcracker*, all staged for the Sadler's Wells company in the 1930s. The scores are now in the collection of the Harvard Theater Museum.

\*\*Petipa was supposed to know of all rehearsals taking place at the school and theater.

**1/15 October 1903. Wednesday.**

Gave Vera 10 rubles for two seats this evening at the ballet for [herself] and her mother.

At 2 went to His Excellency Mons. Vsevolozsky's. In the evening, my ballet *La Bayadère*—Pavlova, Obukhova, Soliannikov,\* Karsavina, Makarova, Vill'. Receipts: 2,244 rubles, 57 kopeks.

\*Nikolai Aleksandrovich Soliannikov (1873-1958), a character dancer and mime, performed at the Maryinsky/Kirov Theater from 1891 to 1911 and from 1914 to 1950.

**2/16 October 1903. Thursday.**

The *Gazette de Saint-Petersbourg* (Russian)\* repeated everything I had already said about the replacements in *La Bayadère* last night. See the program. To tune my piano, 2 rubles. Bought, in the passage, 3 small scissors (gave 2 to Vera, [kept] one for myself) [and] a frame for portraits of the Emperor and Empress.

\**Peterburgskaia gazeta* (Petersburg Gazette), edited by Sergei Khudekov.

**3/17 October 1903. Friday.**

Mlle. Pavlova II came to the house at 1. At 3 Mons.

Bezobrazov came. The Director returned from Moscow this morning. In the evening, my head was spinning.

**4/18 October 1903. Saturday.**

Snow everywhere. At noon [went] to see Mons. Vuich. Bought a winter hat.

**5/19 October 1903. Sunday.**

Yesterday, sleighs; today, no.

In the evening, *The Haarlem Tulip*—Mme. Trefilova. Receipts: 2,445 rubles, 95 kopeks. At the Director's home at 2, remained with him for an hour. He was very, very nice. In the evening, I went to the ballet. My wife and Vera at the ballet in a second-tier box.

**6/20 October 1903. Monday.**

At 12:30, went to the school. 1st committee [meeting] with me. I am the chairman and have 2 votes on the committee. I spoke about *Giselle* and *Halt of the Cavalry*. Shiriaev rehearsed the waltz from the first act of *Giselle*.

**7/21 October 1903. Tuesday.**

At the school I went to the rehearsal of *Giselle*, 1st act. The troupe gave me an ovation. I rehearsed until 3:15. At 4 to see Mons. Bezobrazov, who leaves this evening for Warsaw.

**8/22 October 1903. Wednesday.**

At the school I rehearsed the second act of *Giselle*. In the evening Aistov came to the house to ask about his pension.

**9/23 October 1903. Thursday.**

I rehearsed *Raymonda* in the morning, and in the evening, at the theater, *Giselle* and *Halt of the Cavalry* with piano. The right side of my back and my right arm ache.

Returned at 11:15.

**10/24 October 1903. Friday.**

At the school I rehearsed all of *Halt of the Cavalry*. My wife and Vera went to the Russian opera. Paid. *Romeo and Juliet*.



**11/25 October 1903. Saturday.**

I rehearsed *Raymonda* in the morning, and in the evening, at the theater, *Giselle* and *Halt of the Cavalry* with piano. Got back at 11.

**12/26 October 1903. Sunday.**

In the evening the 25th performance of *Raymonda*—Mlle. Preobrajenska. Receipts: 2,818 rubles, 20 kopeks. I went to the ballet. 2 seats for my wife and my daughter Vera. My wife was indisposed. Vera and her sister Lou-bouchka went to the ballet. I was recalled twice.

**13/27 October 1903. Monday.**

At the theater for the *Bluebeard*\* committee [meeting] at 11:30. Then, with orchestra, *Halt of the Cavalry* and *Giselle*. At home we put up the draperies; it's time. Mons. Shiriaev ill. I rehearsed alone.

\**Bluebeard*, ballet-féerie in 3 acts and 7 scenes with music by Piotr Schenk and choreography by Petipa, was first performed on 8 December 1896 at the Maryinsky Theater. In one of her many reminiscences of the late Petipa era, ballerina Tamara Karsavina used *Bluebeard* to point out serious flaws in his last works. "The productions following *Sleeping Beauty* grew larger and larger. The subject was treated like a peg on which to hang numerous ballables. Though his choreographic mastery never deserted Petipa . . . he had lost sight of the . . . inner motivation of the dance . . . *Bluebeard* [for instance] . . . had several dancing displays with a loosely connected plot. They were the tableaux of the treasure-chambers of Raoul the Bluebeard, visited by his seventh wife, Isora . . . Dancing knives, forks, spoons and platters in one of them furnished a pretext for dancing . . . reducing the classical dancing to absurdity. In fact, this *Bluebeard* had all the features of a pantomime or a French revue. . . ." (Tamara Karsavina, "Origins of the Russian Ballet," *The Dancing Times*, September 1966, pp. 624, 636). For the libretto, by Lydia Alexandrovna Pashkova, see Beaumont, *Complete Book of Ballets*, pp. 542-549.

**14/28 October 1903. Tuesday.**

In the morning I wrote a letter to Mons. Vuich [saying] that I no longer want to be on the committee, etc., etc., and that I will no longer rehearse old ballets. Sergeyev rehearsed *Bluebeard*. Mons. Shiriaev ill.

**15/29 October 1903. Wednesday**

In the morning they rehearsed *Bluebeard*. It was Sergeyev who conducted the rehearsal. In the evening they gave *Halt of the Cavalry*—Marie and the sister of

Mons. Kiaksht\*—then, *Giselle*—Mlle. Pavlova II, Mons. Legat, my daughter Nadia, Egorova as the Queen of the Willis, Poliakova\*\* and, for the first time, Mlle. Romanova, as the 2 Willis. I rehearsed both these ballets. At 3 Mons. Schenk\*\*\* came to the house. Receipts: 2,036 rubles, 70 kopeks.

\*Georgii Georgievich Kiaksht (1873-1936) danced at the Maryinsky Theater from 1891 to 1910. He was the brother of Lidiia Georgievna Kiaksht (1885-1959), known in the West as Lydia Kyasht, who danced at the Maryinsky from 1902 until she settled in England in 1908.

\*\*Elena Dmitrievna Poliakova (1884-1972) danced at the Maryinsky from 1902 to 1918.

\*\*\*Piotr Petrovich Schenk (1870-1915) was the composer of *Bluebeard*.

**16/30 October 1903. Thursday.**

They rehearsed *Bluebeard*. I did not go. The rehearsal was conducted by Sergeyev and that deceitful Gerdt. I went out for an hour. [Bought] 2 large fans for Vera.

Mlle. Grimaldi came; I wasn't home. Received a letter from a lady that my dear sister is ill. A new doctor for my wife.

**17/31 October 1903. Friday.**

Sent Victorine 10 rubles. Letter went out this morning.

At the theater at 11:30, [meeting of] the committee I'm no longer on. After, they rehearsed *Bluebeard* without me.

I wrote to Marie about Vera. At 1 a visit from Mlle. Grimaldi. My daughter Marie came and Mons. Khudekov.

**18 October/1 November 1903. Saturday.**

They rehearsed *Bluebeard*, and at 3 the committee met, being very embarrassed at having to replace Kiaksht and Luk'ianov in *Les Millions d'Arlequin*.\* Bought a large rug and a chamber pot for Vera and a very large rug for the sitting room—cost 113 rubles. I gave 40 rubles.

\**Les Millions d'Arlequin*, better known as *Harlequinade*, a ballet in 2 acts with music by Riccardo Drigo and choreography by Petipa, was first performed on 10 February 1900 at the Hermitage Theater, St. Petersburg.

**19 October/2 November 1903.**

This evening *Bluebeard*. I did not rehearse this ballet. Preobrajenska and Pavlova. In the electric dance,



**30 September/14 October 1903. Tuesday.**

I am suffering from an attack of nerves and still coughing. Mons. Aistov came to tell me that Mons. Vuich told him that he was dismissed as régisseur and artist. As of the day before yesterday, Mons. Sergeev\* is appointed régisseur. Yesterday, Mons. Vuich did not tell me this. At noon Mons. Bezobrazov came to see me. In the morning rehearsal of *La Bayadère* at the theater. They did not inform me of this rehearsal.\*\* I stayed home. In the evening, opera—*Romeo et Juliette*. This evening, opening of the Théâtre Français.

\*Nikolai Grigor'evich Sergeev (1876-1951), known in the West as Nicholas Sergeev, was a dancer and teacher at the Maryinsky Theater prior to his appointment as régisseur in 1903. In 1918 he left the Soviet Union with the notated Stepanov scores from which he subsequently staged numerous Petipa and Ivanov ballets in the West. Among his productions were *The Sleeping Beauty* (Diaghilev's Ballets Russes, 1921), *Giselle* (Paris Opéra, 1924), *Swan Lake*, *Coppélia*, and *The Nutcracker*, all staged for the Sadler's Wells company in the 1930s. The scores are now in the collection of the Harvard Theater Museum.

\*\*Petipa was supposed to know of all rehearsals taking place at the school and theater.

**1/15 October 1903. Wednesday.**

Gave Vera 10 rubles for two seats this evening at the ballet for [herself] and her mother.

At 2 went to His Excellency Mons. Vsevolozsky's. In the evening, my ballet *La Bayadère*—Pavlova, Obukhova, Soliannikov,\* Karsavina, Makarova, Vill'. Receipts: 2,244 rubles, 57 kopeks.

\*Nikolai Aleksandrovich Soliannikov (1873-1958), a character dancer and mime, performed at the Maryinsky/Kirov Theater from 1891 to 1911 and from 1914 to 1950.

**2/16 October 1903. Thursday.**

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\**Peterburgskaia gazeta* (Petersburg Gazette), edited by Sergei Khudekov.

**3/17 October 1903. Friday.**

Mlle. Pavlova II came to the house at 1. At 3 Mons.

Bezobrazov came. The Director returned from Moscow this morning. In the evening, my head was spinning.

**4/18 October 1903. Saturday.**

Snow everywhere. At noon [went] to see Mons. Vuich. Bought a winter hat.

**5/19 October 1903. Sunday.**

Yesterday, sleighs; today, no.

In the evening, *The Haarlem Tulip*—Mme. Trefilova. Receipts: 2,445 rubles, 95 kopeks. At the Director's home at 2, remained with him for an hour. He was very, very nice. In the evening, I went to the ballet. My wife and Vera at the ballet in a second-tier box.

**6/20 October 1903. Monday.**

At 12:30, went to the school. 1st committee [meeting] with me. I am the chairman and have 2 votes on the committee. I spoke about *Giselle* and *Halt of the Cavalry*. Shiriaev rehearsed the waltz from the first act of *Giselle*.

**7/21 October 1903. Tuesday.**

At the school I went to the rehearsal of *Giselle*, 1st act. The troupe gave me an ovation. I rehearsed until 3:15. At 4 to see Mons. Bezobrazov, who leaves this evening for Warsaw.

**8/22 October 1903. Wednesday.**

At the school I rehearsed the second act of *Giselle*. In the evening Aistov came to the house to ask about his pension.

**9/23 October 1903. Thursday.**

I rehearsed *Raymonda* in the morning, and in the evening, at the theater, *Giselle* and *Halt of the Cavalry* with piano. The right side of my back and my right arm ache.

Returned at 11:15.

**10/24 October 1903. Friday.**

At the school I rehearsed all of *Halt of the Cavalry*. My wife and Vera went to the Russian opera. Paid. *Romeo and Juliet*.



**11/25 October 1903. Saturday.**

I rehearsed *Raymonda* in the morning, and in the evening, at the theater, *Giselle* and *Halt of the Cavalry* with piano. Got back at 11.

**12/26 October 1903. Sunday.**

In the evening the 25th performance of *Raymonda*—Mlle. Preobrajenska. Receipts: 2,818 rubles, 20 kopeks. I went to the ballet. 2 seats for my wife and my daughter Vera. My wife was indisposed. Vera and her sister Loubouchka went to the ballet. I was recalled twice.

**13/27 October 1903. Monday.**

At the theater for the *Bluebeard*\* committee [meeting] at 11:30. Then, with orchestra, *Halt of the Cavalry* and *Giselle*. At home we put up the draperies; it's time. Mons. Shiriaev ill. I rehearsed alone.

\**Bluebeard*, ballet-féerie in 3 acts and 7 scenes with music by Piotr Schenk and choreography by Petipa, was first performed on 8 December 1896 at the Maryinsky Theater. In one of her many reminiscences of the late Petipa era, ballerina Tamara Karsavina used *Bluebeard* to point out serious flaws in his last works. "The productions following *Sleeping Beauty* grew larger and larger. The subject was treated like a peg on which to hang numerous ballables. Though his choreographic mastery never deserted Petipa . . . he had lost sight of the . . . inner motivation of the dance . . . *Bluebeard* [for instance] . . . had several dancing displays with a loosely connected plot. They were the tableaux of the treasure-chambers of Raoul the Bluebeard, visited by his seventh wife, Isora . . . Dancing knives, forks, spoons and platters in one of them furnished a pretext for dancing . . . reducing the classical dancing to absurdity. In fact, this *Bluebeard* had all the features of a pantomime or a French revue. . . ." (Tamara Karsavina, "Origins of the Russian Ballet," *The Dancing Times*, September 1966, pp. 624, 636). For the libretto, by Lydia Alexandrovna Pashkova, see Beaumont, *Complete Book of Ballets*, pp. 542-549.

**14/28 October 1903. Tuesday.**

In the morning I wrote a letter to Mons. Vuich [saying] that I no longer want to be on the committee, etc., etc., and that I will no longer rehearse old ballets. Sergeyev rehearsed *Bluebeard*. Mons. Shiriaev ill.

**15/29 October 1903. Wednesday**

In the morning they rehearsed *Bluebeard*. It was Sergeyev who conducted the rehearsal. In the evening they gave *Halt of the Cavalry*—Marie and the sister of

Mons. Kiaksht\*—then, *Giselle*—Mlle. Pavlova II, Mons. Legat, my daughter Nadia, Egorova as the Queen of the Willis, Poliakova\*\* and, for the first time, Mlle. Romanova, as the 2 Willis. I rehearsed both these ballets. At 3 Mons. Schenk\*\*\* came to the house. Receipts: 2,036 rubles, 70 kopeks.

\*Georgii Georgievich Kiaksht (1873-1936) danced at the Maryinsky Theater from 1891 to 1910. He was the brother of Lidiia Georgievna Kiaksht (1885-1959), known in the West as Lydia Kyasht, who danced at the Maryinsky from 1902 until she settled in England in 1908.

\*\*Elena Dmitrievna Poliakova (1884-1972) danced at the Maryinsky from 1902 to 1918.

\*\*\*Piotr Petrovich Schenk (1870-1915) was the composer of *Bluebeard*.

**16/30 October 1903. Thursday.**

They rehearsed *Bluebeard*. I did not go. The rehearsal was conducted by Sergeyev and that deceitful Gerdt. I went out for an hour. [Bought] 2 large fans for Vera.

Mlle. Grimaldi came; I wasn't home. Received a letter from a lady that my dear sister is ill. A new doctor for my wife.

**17/31 October 1903. Friday.**

Sent Victorine 10 rubles. Letter went out this morning.

At the theater at 11:30, [meeting of] the committee I'm no longer on. After, they rehearsed *Bluebeard* without me.

I wrote to Marie about Vera. At 1 a visit from Mlle. Grimaldi. My daughter Marie came and Mons. Khudekov.

**18 October/1 November 1903. Saturday.**

They rehearsed *Bluebeard*, and at 3 the committee met, being very embarrassed at having to replace Kiaksht and Luk'ianov in *Les Millions d'Arlequin*.\* Bought a large rug and a chamber pot for Vera and a very large rug for the sitting room—cost 113 rubles. I gave 40 rubles.

\**Les Millions d'Arlequin*, better known as *Harlequinade*, a ballet in 2 acts with music by Riccardo Drigo and choreography by Petipa, was first performed on 10 February 1900 at the Hermitage Theater, St. Petersburg.

**19 October/2 November 1903.**

This evening *Bluebeard*. I did not rehearse this ballet. Preobrajenska and Pavlova. In the electric dance,



Sergei Legat in place of Mons. Kiaksht, who has gone to Moscow. Receipts: 2,789 rubles, 31 kopeks. I went to the ballet. The child of my daughter Loubouchka moved to her mother's new apartment.

### 20 October/3 November 1903. Monday.

I went to the school to choose the young ladies and boys for the short ballet *The Romance of the Rosebud*.

For a wreath for the actor Medvedev,\* 50 years of service, [contributed] 3 rubles.

Mons. Drigo came to play me some of the music for the short ballet *The Romance of the Rosebud*.

\*Petr Mikhailovich Medvedev (1837-?), distinguished Russian actor and longtime member of the Imperial drama troupe. His fifty-year career on the Russian stage was honored at a benefit performance at the Alexandrinsky Theater on 23 October 1903.

### 21 October/4 November 1903. Tuesday.

I went to the school to rehearse the second act of *Harlequinade*.\* My daughter Vera will be making her debut.

In the evening took a bath. Vera spent the evening at Mme. Sokolova's. It's a holiday.

\*See note for *Les Millions d'Arlequin* on 18 October 1903.

### 22 October/5 November 1903. Wednesday.

They rehearsed my ballet *The Awakening of Flora*. It is Mons. Shiriaev who is conducting the rehearsals. After my bath yesterday I stayed home. In the evening, opera—*Tannhäuser*—my dances.

### 23 October/6 November 1903. Thursday.

Drew salary. Rehearsed *The Awakening of Flora* and *Les Millions d'Arlequin* with orchestra. I conducted the rehearsal.

### 24 October/7 November 1903. Friday.

Shiriaev rehearsed what went badly yesterday as well as the change in young dancers for *The Queen of Spades* (and some poor dancers like Sazonova).\* In the evening His Excellency Mons. Vsevolozhsky came to my house to hear some passages from the music for the short ballet *The Romance of the Rosebud*. The music is by Mons. Drigo. I showed His Excellency the names of all the dancers I had chosen. At 1 went out with Louba. Bought

caramels and bonbons for this evening. A letter from Victorine.

\*Evgeniia Nikolaevna Sazonova (1877-?) began dancing at the Maryinsky Theater in 1895.

### 25 October/8 November 1903. Saturday.

At noon went to the Maryinsky to hear the opera. Received a [ticket for] the dress circle. *Ivan the Terrible*—Mons. Chaliapin.\* I felt very sick at the theater after smoking a cigarette. Opera—music by Rimsky-Korsakov. 3 acts and prologue.

\*Fedor Chaliapin (1873-1938), the great Russian basso, then a member of the Imperial Opera, St. Petersburg.

### 26 October/9 November 1903. Sunday.

In the evening they gave *The Awakening of Flora*—Mlle. Pavlova II. Then, *Les Millions d'Arlequin*—Mlle. Preobrajenska and my daughter Vera, for the first time. She danced [one of the] 4 friends of Pierrette—Pavlova II, Vera, Egorova, and Gordova.\* Fokine, for the first time, as Harlequin, and Stukolkin\*\* as Pierrot. My dear daughter Vera was charming in every way. Full house. Receipts: 2,815 rubles, 70 kopeks. An encore for the 4 friends variation. Vera recalled, myself, and all the artists.

\*Apollinariia Alekseevna Gordova (1880-?) danced at the Maryinsky Theater from 1898 to 1916.

\*\*Vasilii Nikolaevich Stukolkin (1879-1916) began dancing at the Maryinsky Theater in 1899. He was the first Fritz in the Petipa/Ivanov production of *The Nutcracker*.

### 27 October/10 November 1903. Monday.

Didn't sleep all night. In the morning at 11 Baron Kusov came to the house to show me the figurines for the ballet *The Romance of the Rosebud and the Butterfly*. At 4 went to Director Telyakovsky's house with all the figurines for *Rosebud* and with the names of the dancers to leave for Baron Kusov. His Excellency Mons. Vsevolozhsky, Drigo, Baron Kusov, Helmersen, and myself. Mons. Drigo played his music.

A new key for the lost one to my study.

### 28 October/11 November 1903. Tuesday.

At the Bolshoi Theater\* they rehearsed *Graziella*,\*\* with orchestra, and *The Nutcracker*,\*\*\* without orchestra. I sent the régisseur Sergeyev the list of artists for *Rosebud* to call tomorrow for 1 at the school.



Bought a folding screen for my dear daughter Vera. Lost 25 rubles.

\*The Bolshoi, or "Grand" Theater. Prior to the mid-1880s, this was St. Petersburg's principal venue for performances of opera and ballet.

\*\**Graziella*, or *The Lovers' Quarrel*, a ballet in 2 acts with music by Cesare Pugni and choreography by Arthur Saint-Léon, was restaged by Lev Ivanov on 12 April 1900 at the Maryinsky Theater. The ballet was first produced in Russia in 1860.

\*\*\**The Nutcracker*, a ballet-féerie in 2 acts and 3 scenes with music by Tchaikovsky and choreography by Lev Ivanov, was first produced on 6 December 1892 at the Maryinsky Theater, St. Petersburg. For the libretto, by Petipa, see Wiley, *Tchaikovsky's Ballets*, pp. 333-337.

### 29 October/12 November 1903. Wednesday.

At noon at the school I assembled the artists who will be engaged in *Rosebud*. I put their names on the figurines. In the evening they gave *Graziella*—Mme. Trefilova—and *Giselle*—Mme. Pavlova II. Receipts: 1,831 rubles, 95 kopeks. I went to the ballet. My wife and Vera sat in the dress circle.

### 30 October/13 November 1903. Thursday.

I went to speak to Mons. Vuich at the office, saw him for a moment, and said everything. At 2 received a letter from Mons. Krupensky. Answered. At 3, at the office, with Mons. Vuich, I spoke well and said that I would never be on that committee.

My dear Vera rehearsed for the ballet *The Nutcracker*.

### 31 October/14 November 1903. Friday.

They rehearsed *The Nutcracker* at the theater with orchestra. I went for my daughter Vera.

### 2/16 November 1903. Sunday.

I wrote the new casting for *The Daughter of Pharaoh* and *Swan Lake*. In the evening they gave *The Enchanted Forest*—Mme. Egorova—and *The Nutcracker*—Preobrajenska. Vera danced in the last act of *The Nutcracker*. Receipts: 2,975 rubles, 20 kopeks. [They gave me] a baignoire. It was the second time that Vera danced, and I am happy.

### 3/17 November 1903. Monday.

At 2:30 went to the Maryinsky finally to see the decors for *The Magic Mirror*. The Director, Mons. Vuich, and

the others were there. The big forest that comes down will have no effect. It's not trees coming down but greenery. Saw half the decors.

### 4/18 November 1903. Tuesday.

In the morning at 11, Doctor Pavlov, for me. At 2, at the Hermitage, His Excellency Mons. Vsevolozsky, the scene painter, machinist, and I [to discuss] the stage plan [for *The Romance of the Rosebud and the Butterfly*].

I wrote to Mons. Golovin telling him that I want Baron Kusov to give him my letter. This evening, at 8, went to Mons. Bezobrazov's.

### 5/19 November 1903. Wednesday.

Snow, rain—ghastly weather. At the school I rehearsed *The Queen of Spades* and the entire *Caprices of a Butterfly*.\*

My wife and Vera went to the Alexandrinsky Theater.\*\*

\**Caprices of a Butterfly*, a ballet in 1 act with music by Nikolai Krotkov and choreography by Petipa, was first produced on 5 June 1889 for a gala performance at the Maryinsky.

\*\*A sister theater of the Maryinsky that specialized in performances of Russian drama.

### 6/20 November 1903. Thursday.

At the school I rehearsed *Caprices of a Butterfly* again and began the rehearsals for *The Magic Mirror* with the flower waltz.

### 7/21 November 1903. Friday.

At the theater, *Caprices of a Butterfly*, with orchestra.

### 8/22 November 1903. Saturday.

At the school they rehearsed *Javotte*. In the evening I was invited out by the ballet subscribers—also my daughter Vera. I wired my apologies, that I was indisposed, but my daughter Vera went with Mlle. Preobrajenska. In the evening I took a bath.

### 9/23 November 1903. Sunday.

In the evening, *Javotte*—Mlle. Preobrajenska—and *Caprices of a Butterfly*—same artist. Receipts: 2,735 rubles, 77 kopeks.



In the morning received a charming telegram from 12 of these gentlemen—generals and admirals.\* It's very flattering for me.

\*Presumably, the ballet subscribers mentioned the day before.

### 10/24 November 1903. Monday.

Mons. Drigo came yesterday at 3.

Two days after the bath I am still itching.

At the school my daughter Vera rehearsed the grand pas in the last act of *Raymonda*—one couple only. She took Mlle. Kiaksht's place. At 2 saw the other decors for *The Magic Mirror* at the Maryinsky.

### 11/25 November 1903. Tuesday.

At the school I rehearsed *Swan Lake* until 4:45 for Mlle. Kchessinska's return.\* The corps de ballet asked me to rehearse *Le Talisman*\*\* for its benefit performance. May God give me the strength.

Received a letter from Mons. Bezobrazov which I have answered.

\*Kchessinska, typically, did not return from vacation until the autumn season was well underway.

\*\**Le Talisman*, a fantastic ballet in 4 acts and 7 scenes with music by Riccardo Drigo and choreography by Petipa, was first produced on 25 January 1889 at the Maryinsky Theater. For the libretto, by Konstantin Avgustovich Tarnovskii and Petipa, see Beaumont, *Complete Book of Ballets*, pp. 518–525. In *Reminiscences of the Russian Ballet*, Alexandre Benois recalled the ballet that inspired a "short infatuation" in him as a young art student. "The action of *Le Talisman* took place in India and the whole ballet greatly resembled *La Bayadère*, with the difference that it was not a human girl who penetrates into Brahma's paradise but a goddess who finds herself among human beings. On the whole, it was not the ballet itself that I admired, for it was produced without enthusiasm, with indifferent décors and rather absurd costumes, and the chief part was danced by the unattractive [Elena] Cornalba. It was Drigo's simple and charming music that had attracted both Valetchka [Walter Nouvel] and me. In fact, we had been so delighted with it during the *première* that our noisy approval had attracted the attention and seemed to shock the then rather popular governor of St. Petersburg, General Grösser. From the first row of the stalls, where he had his permanent seat, he turned round, affecting a severe expression, and shook his finger at us. My enthusiasm was so great, however, that I could not stop applauding and even felt compelled to exclaim: *Mais puisque. Excellence, c'est un chef d'oeuvre*—upon which his Excellency deigned to bestow on me a fatherly smile" (pp. 121–122).

### 12/26 November 1903. Wednesday.

At the school I rehearsed the grand pas classique hongrois for my daughter Vera, who is taking Mlle. Kiaksht's place in *Raymonda*. At 1:30 I rehearsed the mazurka from *The Magic Mirror* with changes in the passes.

In the evening they gave *The Tulip of Haarlem*—Trefilova. I did not go to the ballet.

At night and during the day the water rose very high. Evening performances canceled.\*

Gerdt's leg is bad. I rehearsed this morning and evening so as to replace him tomorrow.

\*Although this appears to contradict the previous paragraph, it is possible that Petipa was conflating events that occurred over a two-day period.

### 13/27 November 1903. Thursday.

At the theater I rehearsed *Swan Lake* with orchestra for Mlle. Kchessinska's return. Gave the casting for *Naiad* to Mons. Krupensky.

### 14/28 November 1903. Friday.

At 1 *Raymonda*—Mlle. Preobrajenska. Saint's day of the old Empress—performance for the schools. My daughter Vera danced in the grand pas classique hongrois. I gave her the diamond in the pin from the Emperor to have a ring made. Mons. Gerdt's leg is bad. Mons. Shiriaev replaced him and performed quite well.

In the evening Mons. Drigo at the house for cuts in the deadly *Mirror*.

### 15/29 November 1903. Saturday.

At the school I composed the "laces" in the first act [of *The Magic Mirror*]. Half my cast was at the theater rehearsing, with orchestra, the opera *Mefistofele*. Mme. Trefilova did not come to the rehearsal and did not send a letter. I did not have the music for the coda.

### 16/30 November 1903. Sunday.

At 2:30 went to the Director's house for the little changes that I wish to make, with good reason, in the decors of *The Magic Mirror*. In the evening Mlle. Kchessinska's return—*Swan Lake*. Receipts: 2,910 rubles, 70 kopeks. I answered Mons. Saracco.



**17 November/1 December 1903. Monday.**

At the school I rehearsed the "lace" pas and a little of the Dryads. Composed the new "lace" coda and the Dryads pas—until 4.

**18 November/2 December 1903. Tuesday.**

I worked on the Dryads pas and rehearsed the pas d'action in the first act of *Mirror*. Finished these pas.

Bought a bed, for me, 39 rubles.

Louba and our daughter [Vera] went to the Alexandrinsky Theater. In the evening, torrential rains.

**19 November/3 December 1903. Wednesday.**

At 12:30 I rehearsed the entire *Daughter of Pharaoh* with big changes in the cast. Rehearsed until after 5.

**20 November/4 December 1903. Thursday.**

At the school I rehearsed the entire *Daughter of Pharaoh*. Before, I auditioned 4 coryphées to play the role of the Nègre. Finished at 4:30.

**21 November/5 December 1903. Friday.**

At the theater, entire *Pharaoh* with orchestra. Half the season is over—80 days.

**22 November/6 December 1903. Saturday.**

At the school I rehearsed the Tyrolean pas from *Mirror*—Pavlova II, Trefilova, and Koslov.\* Then, the pas de deux from the last act of *Mirror*—Mlle. Khesinska and Sergei Legat.

\*Fedor Mikhailovich Kozlov (1882–1956), known in the West as Theodore Koslov, danced at the Maryinsky from 1902 to 1904 and at the Bolshoi Theater, Moscow, from 1904 to 1910. After brief stints with Diaghilev's Ballets Russes and Gertrude Hoffman's company, he settled in Hollywood, where he taught for more than thirty years. He was married to the dancer Alexandra Baldina.

**23 November/7 December 1903. Sunday.**

In the morning I wrote out the program for *The Traveling Dancer*.\* In the evening 205th performance of *The Daughter of Pharaoh* with the changes in cast—Gerdt as Pharaoh, etc., etc. Full house. My wife and Vera went to the ballet. Receipts: 2,909 rubles, 32 kopeks. Ballet great success.

I wrote to Mons. Koreshchenko in Moscow about the variation for Mons. Legat II in the last act [of *The Magic Mirror*].

\**The Traveling Dancer*, a one-act ballet with music by Cesare Pugni and choreography by Petipa, was first produced on 4 November 1865 at the Bolshoi Theater, St. Petersburg.

**24 November/8 December 1903. Monday.**

My back itches. Cough. At the school I composed the adagio for the stars pas—new music, for the adagio only. In an hour I composed the adagio, very successful.

[Bought] salted salmon, grapes (a pound), dates. My legs feel shaky.

**25 November/9 December 1903. Tuesday.**

At the school I rehearsed the pas d'action of the first act, the stars pas, and all the soloists of *Mirror*. Bad weather.

**26 November/10 December 1903. Wednesday.**

At the school they rehearsed *The Fairy Doll*. I stayed home all day and in the evening went to the ballet. The 27th performance of *Raymonda*—Mlle. Preobrajenska. Receipts 2,162 rubles, 20 kopeks.

At noon I received an answer to my letter to Mons. Koreshchenko. Wrote to Victorine. The letter goes out tomorrow. Sent 10 rubles.

**27 November/11 December 1903. Thursday.**

At the school I recomposed the gnomes dance. I finished composing at 1:15. They wanted me to rehearse *Fiammetta*.\* I refused. There is a second ballet master.

Answered thanking Mons. Koreshchenko. Received a letter from Mons. Bezobrazov. Answered immediately.

Received salary. Gave Alexander [the box-keeper] 4 rubles.

\**Fiammetta*, a fantastic ballet in 3 acts and 4 scenes with music by Ludwig Minkus and choreography by Arthur Saint-Léon, was first produced on 12 November 1863 at the Bolshoi Theater, Moscow. On 6 December 1887 the work was restaged at the Maryinsky with choreography by Petipa and Lev Ivanov. In connection with this revival Alexandre Benois mentions that Marie Petipa, the choreographer's oldest daughter, "looked charming in travesti" (*Reminiscences of the Russian Ballet*, p. 111).



**28 November/12 December 1903. Friday.**

At the theater they rehearsed *The Fairy Doll* and an act of *Fiammetta* with orchestra. I stayed home.

**29 November/13 December 1903. Saturday.**

Tickle in the throat. At the school, in the other room, I composed the sunrays pas to the new music. Shiriaev rehearsed the opera, *Naiad*, and *Fiammetta*—in the evening also. I do not know when I will rehearse. Bravo, bravo.

Mons. Efimov\* died this morning. For a wreath, [gave] 3 rubles.

In the evening, my wife, Vera, and Marius went to have tea with Mme. Puchikovich.

\*Konstantin Panteleimonovich Efimov (1829-1903) began dancing in St. Petersburg in 1848. In 1867 he became an assistant régisseur of the Maryinsky company.

**30 November/14 December 1903. Sunday.**

At 2 I went to His Excellency Mons. Vsevolozhsky's. I was received by His Excellency, who was lunching with his daughter and her 3 little girls. Stayed an hour.

In the evening they gave *The Magic Flute*—Mme. Egorova, *The Fairy Doll*, and, thirdly, an act of *Fiammetta*—Mlle. Kchessinska in the last 2 ballets. Mlle. Preobrajenska was replaced by Trefilova. Receipts: 2,835 rubles, 20 kopeks. Preobrajenska is in Moscow.

At 3 my wife's doctor, Mons. Stepanov, came and looked at me. I have bronchitis. Medicine for my wife, 5 rubles, 16 kopeks. Expensive.

**1/15 December 1903. Monday.**

At the school they rehearsed *Naiad*. My daughter Vera went with Mme. Sokolova to dine at the invitation of the subscribers. She shared a carriage with Mme. Sokolova. I wrote to Mons. Bezobrazov to ask Mlle. Preob[ra]jenska to dance the Saxon pas at the benefit performance for the corps. I await her answer.

My son Marius asked me to give him 5 rubles, which I did.

**4/18 December 1903. Thursday.**

At 9 in the morning I received a telegram from Mlle. Preobrajenska in response to my 2 letters.

I had the Director's porter deliver a letter to Mons. Telyakovsky about my rehearsals [of *The Romance of the Rosebud and the Butterfly*]. I have them only once or

twice a week and, thus, fear being late for the Hermitage performances.

In the morning I rehearsed the 1st act dances, the cracovienne, and the coda [of *The Magic Mirror*].

**5/19 December 1903. Friday.**

I sent Baron Kusov, by messenger, the program for *The Traveling Dancer* with a description of the decor and accessories. I have already sent him a list of the dancers.

At the theater *répétition générale* of *Naiad*. I went to the Maryinsky.

I sent with Hélène Mikhailovna my letter for Mons. Telyakovsky advising him about my rehearsals for the 2 ballets\* at the Hermitage.

My letter had its effect on the Director, who called on me in the box to tell me to start *The Romance of the Rosebud* tomorrow evening.

\*One was *The Romance of the Rosebud and the Butterfly*. The other may have been *The Traveling Dancer*.

**6/19 December 1903. Saturday.**

The Emperor's name day. In the morning, opera—*The Queen of Spades*.

This evening, at 7:15, I began rehearsing *The Romance of the Rosebud* at the school without having heard Mons. Drigo's music. 100 people. I got up to the entrance of the white butterflies.

I wrote Baron Kusov that Mlle. Preobrajenska will replace Mlle. Pavlova II in the sunrays [in *The Magic Mirror*].

Received a letter from Victorine.

**7/20 December 1903. Sunday.**

At the school I rehearsed the sunrays [in *The Magic Mirror*] without the première danseuse.

In the evening they gave the revival of *Naiad* staged by Mons. Shiriaev with Mlle. Pavlova II. Receipts: 2,800 and something.

**8/21 December 1903. Monday.**

At the school, second rehearsal of *The Romance of the Rosebud* without Mlle. Preobrajenska (Warsaw). I rehearsed until 4 and feel happy about what I have composed up to the entrance of the Rosebud. Also made a pas de trois—very badly composed.

I received a letter that Mons. Shiriaev is sick; will make the most of that to continue.



**9/22 December 1903. Tuesday.**

Today I continued composing *The Romance of the Rosebud*, still without Preobrajenska and others. This morning 7 people did not come to rehearsal. I composed the coda for the first pas.

Received a wire from Mlle. Preobrajenska. "Being indisposed I shall not be in Petersburg until next Friday." How can the ballet get done, without the artists to rehearse it?

[Bought] caviar and grapes.

**10/23 December 1903. Wednesday.**

Mons. Bekefi\* is composing the dances for the opera *Feramors*,\*\* the dances that before I had composed so well. Gerdt ill. Shiriaev ill. Fokine ill.

The day passed without my rehearsing the new short ballet [*The Romance of the Rosebud and the Butterfly*].

I worked only on the gnomes and the everlasting [flowers].\*\*\* Mlle. Preobrajenska's leave is awful. I will not be ready.

In the evening they gave *The Haarlem Tulip*—Mme. Trefilova. Receipts: 1,836 rubles, 70 kopeks. Vera and Hélène went to the ballet.

\*Hungarian-born Alfred Fedorovich (Fridrikhovich) Bekefi (1843-1925) danced at the Bolshoi Theater, Moscow, in 1865-1866 and from 1873 to 1883, and at the Maryinsky Theater from 1883 to 1905. An outstanding character dancer and teacher, he was also a distinguished mime, appearing in roles such as Quasimodo (*Esmeralda*), Seyd Pasha (*Le Corsaire*), the Captain of Hussars (*Halt of the Cavalry*), and Puss-in-Boots (*The Sleeping Beauty*), which he created. In 1897 and 1900, he partnered Olga Preobrajenska in a series of performances in Monte Carlo. Resigning from the Imperial Theaters in 1905 apparently at the behest of management, he danced in the first, St. Petersburg version of Michel Fokine's *Carnaval* and in the original Paris production of *La Peri*, staged in 1912 by Ivan Clustine for Natalia Trouhanova.

\*\*Anton Rubinstein's opera *Feramors*, with Petipa's dances, was first performed at the Maryinsky on 15 September 1898.

\*\*\*In *The Magic Mirror* the gnomes had a "merry dance" in Act II, Scene 2. The "Dance of the Everlasting Flowers" appeared in Act IV, Scene 2.

**11/24 December 1903. Thursday.**

In the morning, rehearsal of the entire *Humpbacked Horse*.\* Finished at 4:30. At 6 at the school rehearsed the Frescoes\*\* with my daughter Vera.

On the 15th I can rehearse *Mirror* all day at the theater with orchestra, decors, and costumes.

\**The Little Humpbacked Horse, or The Tsar Maiden*, a "magic" ballet in 4 acts and 8 scenes with music by Cesare Pugni and choreography by Petipa after Arthur Saint-Léon, was first produced on 6 December 1895 at the Maryinsky Theater, St. Petersburg.

\*\*The Animated Frescoes in *The Little Humpbacked Horse* was the dream scene that ended the first act, in which the Khan beheld "the most beautiful women of all peoples and realms... a bronze-skinned Indian of South America, an Algerian Jewess, a daughter of Asian India with a lotus blossom in her hands, a black Egyptian, a white-faced daughter of the Swiss Alps, and so forth."

**12/25 December 1903. Friday.**

At the theater, without orchestra, all of *The Little Humpbacked Horse*, until 4.

My old friend Johansson\* died this morning at 7. For a wreath [gave] 5 rubles.

This morning Mlle. Preobrajenska returned from Warsaw.

\*One of the most celebrated danseurs of his generation, Christian Petrovich Johansson (1817-1903) performed with the Imperial Ballet from 1841 to 1869. Upon his retirement, he became an outstanding teacher, renowned for the purity of his classical style.

**13/26 December 1903. Saturday.**

At noon I showed the sunrays [in *The Magic Mirror*] to Mlle. Preobrajenska, and at 1 continued the composition of *The Romance of the Rosebud* until 4.

This is the first time I have rehearsed with Mlle. Preobrajenska, who arrived yesterday from Warsaw. At noon I showed her what she dances in the sunrays pas. At 1 composed her adagio with Fokine accompanied by the mass of flowers, then the coda with the 2 entrances up to the moment when Rosebud and Butterfly disappear from the stage. Reached the entrance of the old butterfly. At the rehearsal 5 people were missing. I was applauded by the troupe. I feel tired.

**14/27 December 1903. Sunday.**

This evening, *The Little Humpbacked Horse*—Mlle. Kchessinska, Voronkov\* as Ivanushka, and my daughter Vera in the Frescoes. Receipts: 2,850 rubles, 57 kopeks. My wife paid for her seat and also for my daughter Louba's.

Johansson's burial. I went with my son to the church for Johansson.

\*Konstantin Ivanovich Voronkov (1871-?) danced at the Maryinsky Theater from 1890 to 1910.



**15/28 December 1903. Monday.**

Yesterday evening sent a letter to Victorine with 10 rubles for the French New Year. In the morning, at the theater, [*The Magic Mirror*], with orchestra, decor, some costumes and accessories. Music ghastly. Decor poor. Rehearsed without Mlle. Kchessinska.

**16/29 December 1903. Tuesday.**

In the morning 2nd act of *Mirror* with orchestra, decors, costumes, etc. The 3 scenes—until 4. It's true that we didn't start until nearly 2.

I am tired.

**17/30 December 1903. Wednesday.**

In the morning recomposed the variation for Mlle. Pavlova II in the pas d'action of the first act of *The Magic Mirror*, then composed the whole dance for the old butterfly—Mons. Gerdt!!—with Pâquerette—Mlle. Pavlova II—and 24 coryphées [in *The Romance of the Rosebud*]. I rehearsed until 3. Felt tired. Collected 2 months of my pension—November and December.

**18/31 December 1903. Thursday.**

At the theater, rehearsal of the last 3 scenes of *The Magic Mirror*, until 5. Drew salary. Many out sick.

**19 December 1903/1 January 1904. Friday.**

[French] New Year. I rehearsed *The Magic Mirror* until 5. Several out sick. My wife's birthday.

**20 December 1903/2 January 1904. Saturday.**

Received letter from Victorine. At the school, rehearsed *Raymonda* for two hours with those who had been sick; afterward, *The Romance of the Rosebud*, without Mons. Drigo.

**21 December 1903/3 January 1904. Sunday.**

At the school at 12:30, Drigo, myself, and 2 rehearsal masters to set the music for *Romance*.

In the evening, the 28th performance of *Raymonda*—Mlle. Preobrajenska. Receipts: 2,835 rubles, 95 kopeks. [Bought] 2 seats for my wife and my daughter Louba.

**22 December 1903/4 January 1904. Monday.**

My drawer was robbed of 115 francs.

I composed the exit (second) of the rose in bloom and the queen of jealousy with Nasturtium—almost to the end of the "unbridled waltz" [in *The Romance of the Rosebud and the Butterfly*].

**23 December 1903/5 January 1904. Tuesday.**

In the morning I stayed home. In the evening, rehearsal of the entire deadly *Mirror*, with orchestra but without costumes. No costumes, nothing. For the orchestra only, we stayed until midnight.

**24 December 1903/6 January 1904. Wednesday.**

Received a letter from my niece [Lucienne] Mendès, who is engaged as a singer in Saigon. The letter went out on December 4th, and I received it on January 5th [New Style]. [Took] a month to get here.

I asked 5 artists to rehearse on the holiday. Recomposed the variation for Mlle. Pavlova in the pas de deux in the Tyrolean pas [in *The Magic Mirror*]. Also Mlle. Preobrajenska's first variation as the rose in bloom [in *The Romance of the Rosebud and the Butterfly*]. For Mme. Trefilova—her entrance with Fokine in the unbridled waltz. Worked on Gerdt's pas with Pavlova.

The birthday of my dear and much regretted daughter Génie. Flowers on her grave and also on the graves of my father and brother Jean.

1904

**8/21 January 1904. Thursday.**

They rehearsed *Paquita*. I stayed home. That scoundrel Khudekov wrote again in his filthy newspaper against *Mirror*. I wrote to Mons. Bezobrazov and returned—via Alexander, the box-keeper—the program for *Ondine*.

Went out for 10 minutes to buy 2 *Illustrations*. Spent all evening alone and sad in my room.

**9/22 January 1904. Friday.**

In the morning, unwell. Stayed home. Doctor Stepanov [came]. Gave me something for my nerves. At the theater they rehearsed *Paquita* with orchestra. I learned that there will be no performances at the Hermitage. My



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In the morning 2nd act of *Mirror* with orchestra, decors, costumes, etc. The 3 scenes—until 4. It's true that we didn't start until nearly 2.

I am tired.

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In the morning recomposed the variation for Mlle. Pavlova II in the pas d'action of the first act of *The Magic Mirror*, then composed the whole dance for the old butterfly—Mons. Gerdt!!—with Pâquerette—Mlle. Pavlova II—and 24 coryphées [in *The Romance of the Rosebud*]. I rehearsed until 3. Felt tired. Collected 2 months of my pension—November and December.

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At the theater, rehearsal of the last 3 scenes of *The Magic Mirror*, until 5. Drew salary. Many out sick.

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In the evening, the 28th performance of *Raymonda*—Mlle. Preobrajenska. Receipts: 2,835 rubles, 95 kopeks. [Bought] 2 seats for my wife and my daughter Louba.

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In the morning I stayed home. In the evening, rehearsal of the entire deadly *Mirror*, with orchestra but without costumes. No costumes, nothing. For the orchestra only, we stayed until midnight.

**24 December 1903/6 January 1904. Wednesday.**

Received a letter from my niece [Lucienne] Mendès, who is engaged as a singer in Saigon. The letter went out on December 4th, and I received it on January 5th [New Style]. [Took] a month to get here.

I asked 5 artists to rehearse on the holiday. Recomposed the variation for Mlle. Pavlova in the pas de deux in the Tyrolean pas [in *The Magic Mirror*]. Also Mlle. Preobrajenska's first variation as the rose in bloom [in *The Romance of the Rosebud and the Butterfly*]. For Mme. Trefilova—her entrance with Fokine in the unbridled waltz. Worked on Gerdt's pas with Pavlova.

The birthday of my dear and much regretted daughter Génie. Flowers on her grave and also on the graves of my father and brother Jean.

1904

**8/21 January 1904. Thursday.**

They rehearsed *Paquita*. I stayed home. That scoundrel Khudekov wrote again in his filthy newspaper against *Mirror*. I wrote to Mons. Bezobrazov and returned—via Alexander, the box-keeper—the program for *Ondine*.

Went out for 10 minutes to buy 2 *Illustrations*. Spent all evening alone and sad in my room.

**9/22 January 1904. Friday.**

In the morning, unwell. Stayed home. Doctor Stepanov [came]. Gave me something for my nerves. At the theater they rehearsed *Paquita* with orchestra. I learned that there will be no performances at the Hermitage. My



work is wasted.\* Tomorrow I will not rehearse. One more new and bad day.

\*This is now Petipa first learns that *The Romance of the Rosebud and the Butterfly* has been canceled.

### 10/23 January 1904. Saturday.

They rehearsed *Paquita* again. I went to visit His Excellency Mons. Vsevolojksy. He was still sick, [but] received me. He was very surprised that they will not be giving *The Romance of the Rosebud*. Yet there will be 2 performances at the Hermitage—the first, opera; the 2nd, [ballet] excerpts. It's odd. Bezobrazov and Preobrajenska came to the house. But I had left to go to Mons. Vsevolojksy's. Drigo came by. Mons. Bezobrazov left this evening for Warsaw.

### 11/24 January 1904. Sunday.

In the morning, opera—*Aida*—my dances.\* In the evening, *Paquita*. Receipts: 2,869 rubles, 95 kopeks. I went with Vera.

Nadia and her family and Louba and her little girl and boy had dinner with us.

\*Petipa's dances for the Priestesses (Act I), Negroes, and Almées (both Act II) of Giuseppe Verdi's opera. *Aida* were staged for the Italian opera company production on 19 November 1875 at the Bolshoi Theater, St. Petersburg.

### 12/25 January 1904. Monday.

No rehearsal. Took a little stroll. Until now, there has been no winter. [Bought] 16 cakes [and] 1/2 pound of smoked salmon. Wrote to Mlle. Preobrajenska. Mons. Drigo wanted to come; he didn't. In the evening opera—*Feramors*. Took a bath.

### 13/26 January 1904. Tuesday.

Morning. My right arm hurt a little. Stayed home. It's 3, and no one—neither Drigo nor Preobrajenska—has come to see me about the Hermitage business. S[ergei] Khudekov was clubbed by the man who is with Trefilova. Bravo! Mons. Bezobrazov has come. Bravo!

### 14/27 January 1904. Wednesday.

Received a letter announcing Saracco's marriage. Answered. At night, itching sensations all over my body. They rehearsed *The Sleeping Beauty*. I did not receive any notice. Extraordinary! At 2 I had a visit from Mlle.

Preobrajenska. Stroll in the Summer Garden. [Bought] 12 cakes. During dinner, appalling itch.

### 15/28 January 1904. Thursday.

Yesterday Vera rehearsed my ballet *The Sleeping Beauty* and in the evening the dances in the opera *Mefistofele* for the Hermitage. Went out for air. Mons. Drigo came to see me.

### 17/30 January 1904. Saturday.

Last evening received a letter and an article from Mme. Lidia Pashkova.\* Answered immediately. She is in Menton, France.

Until now I have not received any paper or notice about what they're rehearsing. Very odd.

Yesterday, Alexander, the box-keeper sent by Mons. Gerdt, came with a list for Mlle. Kchessinska's farewell benefit. I did not sign it, nor did my daughter Vera. Bravo.

Went out in carriage. [Bought] 10 red oranges, dates, grapes. My upper back does not leave me in peace. Always the itching.

\*Lidia Aleksandrovna Pashkova, the scenarist of *Cinderella*, *Raymonda*, and *Bluebeard*.

### 18/31 January 1904. Sunday.

My arm is better, but it itches horribly. In the morning, opera, and, in the evening, 31st performance of *Swan Lake*—Mlle. Kchessinska. Full house. Receipts: 2,839 rubles, 49 kopeks. I went to the ballet with my daughter Vera.

### 19 January/1 February 1904. Monday.

At the theater they are rehearsing *The Sleeping Beauty*. I did not go; they did not let me know. I went to see His Excellency Mons. Vsevolojksy. He saw me. Spent an hour with him.

My beautiful artistic career is over. 57 years of service, and still I have the strength to work. However, on March 11th I will be 86 years old.

### 20 January/2 February 1904. Tuesday.

At night, terrible itching. I went for a drive. No, I stayed in my study. This morning at the theater they rehearsed *The Sleeping Beauty* with orchestra. It was 5 weeks ago that I wrote to the Director that I would not





1. Marius Petipa





2. Olga Preobrajenska as Sylvia

Sylvia



3. Agrippina Vaganova  
as a Nymph of Diana



4. Apollinariia Gordova as Amour





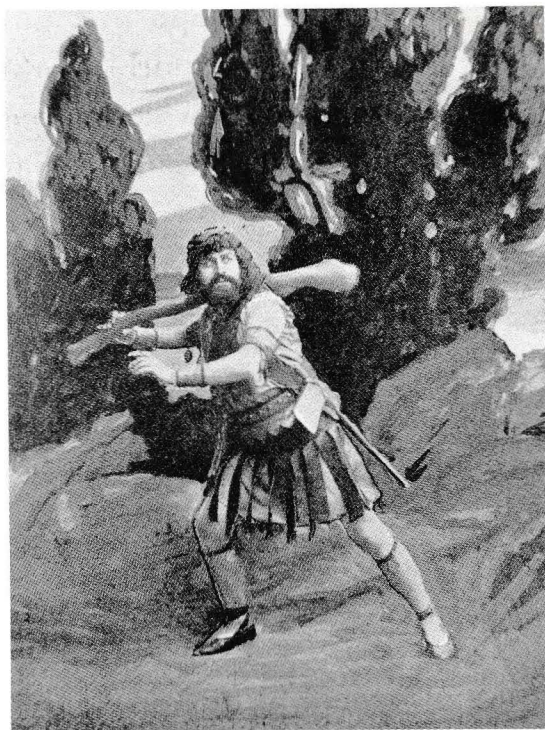
5. Students of the Imperial Theatrical School as Players



6. Fedor Vasil'ev as a Shepherd



7. Sergei Legas as Amyntas



8. Pavel Gerdt as Orion





10. Nikolai Iakovlev as a  
Hungarian Knight

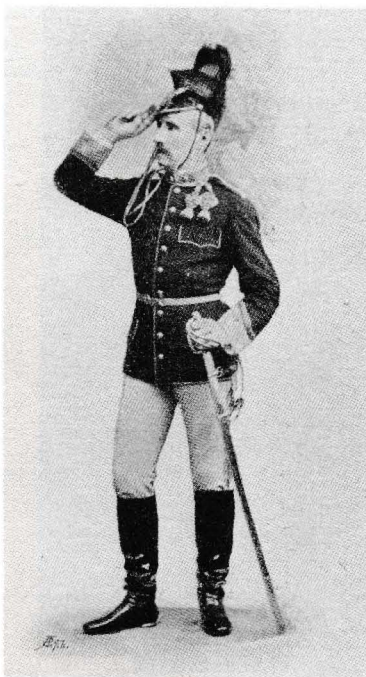
## Raymonda



9. Sergei Legat as Jean de Brienne



11. Al'fred Bekefi in the  
Palotas Dance



12. Felix Kchessinsky as  
an uhlan Colonel



13. Nikolai Aistov as King  
Andrew II of Hungary





14. Evgeniia Vasil'evna (far left), Ol'ga Chumakova, and Agrippina Vaganova in the Panaderos Dance



15. Ol'ga Chumakova in the Pas Classique Hongrois



16. Mariia Skorsiuk and Alexander Gorsky in the Saracen Dance

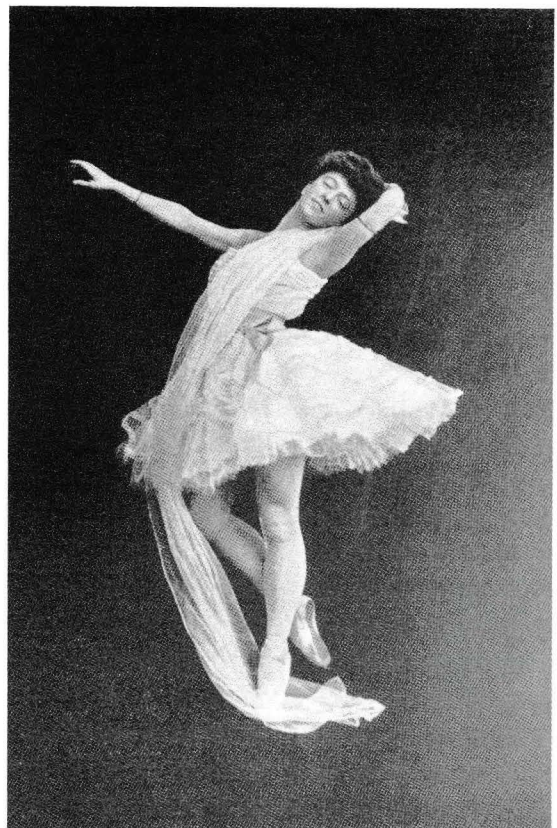


17. Marie Petipa and Sergei Luk'ianov in the Panaderos Dance





18. Olga Preobrajenska



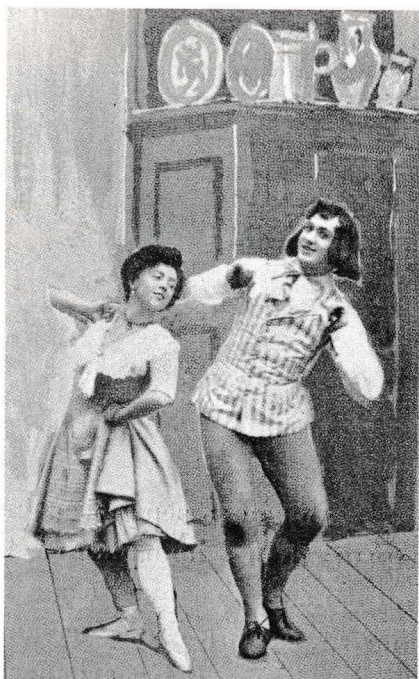
19. Olga Preobrajenska





20. Sergei Legat as Jean in *Javotte*





21.



22.

## Javotte

21-24. Olga Preobrajenska as Javotte  
and Sergei Legat as Jean



23.



24.





25. Anna Pavlova as Lise, Josephine Cecchetti as Mother Simone, and Stanislav Gillert

## La Fille Mal Gardée



26. Anna Pavlova as Lise





27. Vera Trefilova, as Graziella, kneeling over Sergei Legat, as Genariello, with (from left), Zinaida Georgievskaja, Tselina Spryshinskaia, Elena Il'ina, and Matrena Knoetskaia



28. Vera Trefilova and Sergei Legat

## Graziella



29. Vera Trefilova and Sergei Legat





30. Marie Petipa

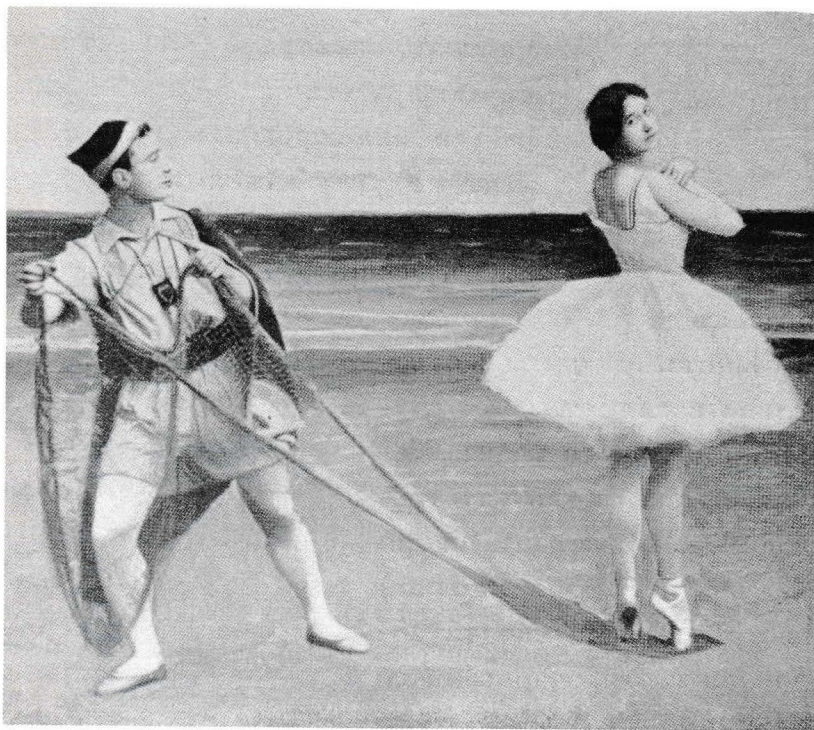


31. Fedor Chaliapin in the  
title role of *Mefistofele*



32. Pavel Gerdt

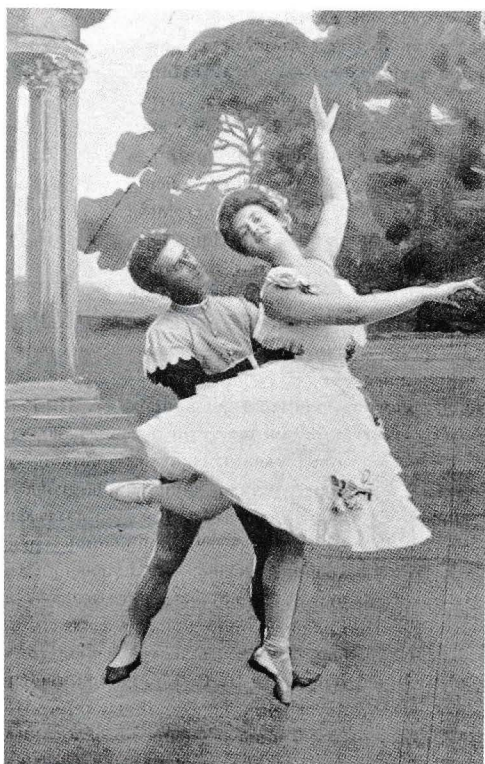




33. Michel Fokine and Tamara Karsavina in the pas de deux  
"The Fisherman and the Pearl"



34. Agrippina Vaganova as  
the Chinese Doll in  
*The Fairy Doll*



35. Lydia Kyasht and her brother Georgii  
Kiaksht in *The Magic Flute*



36. Anna Pavlova in *The Demon*





37. Mathilde Kchessinska and her father Felix Kchessinsky  
in a Mazurka



rehearse old ballets, that it's the business of the 2nd ballet master.\*

\*Of course, when Petipa wrote to Telyakovsky on 14/28 October 1903, announcing that he would not rehearse old ballets, he did not include in this category works like *The Sleeping Beauty* that he wanted to rehearse.

### 21 January/3 February 1904. Wednesday.

I sent Victorine 10 rubles for herself and 5 rubles for my godchild Jeanne. They gave *The Sleeping Beauty* for the 101st time. My daughter danced. The Emperor and the old Empress [were present]. [Bought] 2 seats [for the ballet] for my wife and Loubouchka. Receipts: 2,866 rubles, 7 kopeks. At 2, at the Hermitage, they rehearsed the opera—one act of *Mefistofele*—with my dances.\* Mons. Shiriaev rehearsed them.

\*Petipa's Obertas (Act I), Sabbath Round Dance (Act II), and Chorea (Act IV) for Arrigo Boito's opera *Mefistofele* were staged for the Italian opera troupe production on 12 January 1881 at the Bolshoi Theater, St. Petersburg.

### 22 January/4 February 1904. Thursday.

Drew salary. Received a letter from Mons. Bezobrazov yesterday, telling me about Mlle. Sironi,\* who danced in Warsaw. Answered immediately.

My whole body itches. Illness taking another turn. They rehearsed the first program at the Hermitage.

\*Possibly Irene Sironi, later the choreographer and director of the Volksoper Sironi-Ballett.

### 23 January/5 February 1904. Friday.

In the evening, 1st performance at the Hermitage. They gave 2 acts of *Mefistofele*. My daughter Vera is busy with my dances. This is the first time there is no ballet. Yet I had composed *The Romance of the Rosebud and the Butterfly*.

Nadia and her family had dinner with us. My wife bought some toys. I do not feel well because of the itching and the old discord. My daughter returned from the Hermitage at midnight.

### 24 January/6 February 1904. Saturday.

Slept well enough last night. At 6 [woke up], tortured by skin. My name was not on the Hermitage program for my dances; no one was [listed] except those [responsible] for the decors, costumes, etc. The Director

(Telyakovsky) is a swine. I stayed home. After dinner, I felt ill.

### 25 January/7 February 1904. Sunday.

This blasted skin trouble is awful.

This evening, Act I, Scene 1 of *The Little Humpbacked Horse*—Mlle. Kchessinska, with Gerdt in place of Kchessinsky père in the role of the Khan. [Then], first act of *Fiammetta*—Mlle. Kchessinska, Mlle. Kuskova\* as Amour. My daughter Marie is in Moscow for the benefit performance of Mme. Roslavleva,\*\* also Pavlova. She is giving my *Bayadère*. Then, the last act of *Paquita* with all my dances—Mlle. Kchessinska, who does not let Mlle. Preobrajenska and others dance. Receipts: 2,839 rubles, 95 kopeks.

War was declared by the Japanese first.\*\*\* Grand Duke Vladimir and his wife came to the theater. The national anthem [played] 3 times.

\*Elizaveta Apollonovna Kuskova (1869-?) danced at the Maryinsky Theater from 1894 to 1907.

\*\*Liubov' Andreevna Roslavleva (1874-1904) danced with the Bolshoi from 1892 until her untimely death in 1904. Among the outstanding ballerinas of her generation, she created the leading roles in Alexander Gorsky's versions of *Swan Lake* and *The Sleeping Beauty*. Her repertory also included Medora (*Le Corsaire*), the Tsar Maiden (*The Little Humpbacked Horse*), Kitri (*Don Quixote*), and the title role in *Raymonda*.

\*\*\*This is the first of several references to the Russo-Japanese War. Fought in the Far East over clashing economic interests and expanding colonialist designs, the Russo-Japanese War would end in a crushing defeat for Russia and contribute to the unrest that led to the 1905 Revolution.

### 26 January/8 February 1904. Monday.

My skin feels very bad. At 1 Mme. Sokolova came to the house. I showed her the deep bows and the minuet of the court and kings. In the evening, benefit performance for the opera chorus. Boxes—110 rubles. They gave *Rusalka*,\* restaged, with Messieurs Sobinov\*\* and Chaliapin of Moscow. Full house. The Emperor and Empresses. In the evening, [a] wire—ships.

\**Rusalka*, opera by Alexander Dargomyzhsky, first performed on 16 May 1856 in St. Petersburg.

\*\*Leonid Vital'evich Sobinov (1872-1934), a singer at the Bolshoi Opera.

### 27 January/9 February 1904. Tuesday.

Farewell, my life. I am in a poor state; all my skin has become a weak spot. I ache!! It's all over! I will work no



more. Since the age of 16 until now—that makes 70 years of work.

A drive with my son Marius. Doctor Pavlov [came].

### 28 January/10 February 1904. Wednesday.

In the evening, *Esmeralda*—Kchessinska. Mons. Gerdt played Claude Frollo; Kchessinsky sick. Receipts: 2,807 rubles, 45 kopeks.

This morning I stayed home. Telegrams at every moment about the Russo-Japanese war. The itching on my shoulders gives me no peace.

### 30 January/12 February 1904. Friday.

In the evening, opera. Public sale of the *Peterburgskaia gazeta* [Petersburg Gazette] is banned for 3 months. Mlle. Pavlova II and Mme. Sedova came to the house.

Went out. [Bought] caviar (at 3 rubles the pound). Received a letter with article from Mme. Lidiia Pashkova.

### 31 January/13 February 1904. Saturday.

Another month to kill. Went out for an hour. [Bought] bread for tea.

My wife, Vera, and Marius went to see a play at a theater. I stayed home alone to write my memoirs. Week of madness.

### 2/15 February 1904. Monday.

Great church feast. Week of madness. In the morning, no performance. In the evening, opera—*The Queen of Spades*. At noon Gel'tser père\* came to see me. At 1 they rehearsed *La Fille Mal Gardée*.

Went out for 2 hours. [Bought] a portrait of Grand Duke Michael [and] newspapers. Suffered less than yesterday. In the evening, benefit performance for Mons. Andriev.

\*Vasilii Fedorovich Gel'tser (1841–1909), the father of ballerina Ekaterina Gel'tser, performed at the Bolshoi Theater from 1856 to 1906. A talented character dancer, he was also an outstanding mime, equally admired in comic and tragic roles, including Mother Simone (*La Fille Mal Gardée*), Claude Frollo (*Esmeralda*), the King of Nubia (*The Daughter of Pharaoh*), and Carabosse (*The Sleeping Beauty*). Beginning in 1898, he taught mime and plastique at the Moscow Ballet School and the Moscow Conservatory.

### 3/16 February 1904. Tuesday.

Sent Mlle. Kulichevskaia my program, in French, for *The Blue Dahlia*.\*

Bad weather—rain. I did not go out. In the morning, at the theater, *La Fille Mal Gardée*—2 acts—and one act of *Swan Lake*, with orchestra.

\**The Blue Dahlia*, a fantastic ballet in 2 acts with music by Cesare Pugni and choreography by Petipa, was first performed on 12 April 1860 at the Bolshoi Theater, St. Petersburg.

### 4/17 February 1904. Wednesday.

In the evening, farewell benefit performance for Mlle. Kchessinska. They gave the 1st and 2nd acts of *La Fille Mal Gardée*. Mons. Gel'tser played the mother. This is the 1st time he has performed here. He's 71. Then, the 2nd scene of the first act of *Swan Lake*. I did not go to the theater. Vera went to the ballet. This evening I felt a little better.

### 5/18 February 1904. Thursday.

In the morning they gave *The Haarlem Tulip*—Mme. Trefilova. Receipts: 869 rubles, 32 kopeks. In the evening, opera. I went to the ballet, left after the 1st act. Small audience for the ballet.

Strolled in the Summer Garden with my wife.

### 6/19 February 1904. Friday.

In the morning they gave *The Naiad and the Fisherman*—Mlle. Pavlova II and Mme. Trefilova. I went to the ballet. Only Grand Duke Vladimir. Receipts: 1,857 rubles, 57 kopeks.

In the evening Mme. Sokolova's husband came to see us.

### 7/20 February 1904. Saturday.

Unwell this morning. I think my life will soon end.

This morning, the next to the last ballet performance.\* They gave *The Magic Flute*—Mlle. Egorova—*Graziella*—Mme. Trefilova—*The Awakening of Flora*—Mlle. Pavlova II. Receipts: 1,600 rubles, 45 kopeks.

A dancer who plays the violin gives a concert on the 22nd of this month—[bought] 1 seat.

Mons. Dandr  came to see me. I am to see him at 3:30 at his home.

\*Before Lent, when no ballet performances were given.



**8/21 February 1904. Sunday.**

In the morning last ballet performance before Lent. They gave *Coppélia*—Mme. Trefilova. Arm has begun [to hurt] again. I went to the ballet with Vera.

**9/22 February 1904. Monday.**

It's the first day of Lent. In the morning I felt weak and did not go out for fear of falling in the street. This awful illness is fighting back. I will not make the most of the 9,000 rubles that the Emperor Nicholas II gave me for my 56 years of service.

At 4, took a bath with starch.

**12/25 February 1904. Thursday.**

Wire. Victory at Port Arthur. The Japanese attacked during the night. They lost ships, torpedoes, etc., many drowned. A naval victory. Bravo!

My son Victor\* came to see us. He was alone, without his wife. I went out with Marius for a drive. My whole body itches.

\*Victor Mariusovich Petipa (1879–1939), Petipa's third son and an actor.

**16/29 February 1904. Monday.**

The letter I wrote to Doctor Jacquemin was put in the post only this morning. Went out for an hour and a half. [Bought] bonbons for my wife.

I went to the circus with my daughter Vera and my son Marius.

**20 February/4 March 1904. Friday.**

My son Victor left this evening at 9 for Moscow, where he will stay for a few days, then he goes to his wife's.

I gave him a tie pin, the volume on the history of Napoleon, and Mlle. Legnani's\* cigarette case, also the little book of *Héloïse and Abelard*.

Did not go out.

\*Pierina Legnani (1863–1923), a graduate of the La Scala school where she studied with Caterina Beretta, was the last and most influential of the Italian ballerinas to appear for an extended period on the Maryinsky stage. Her debut was in the title role of *Cinderella* (1893), where she created a sensation by performing thirty-two fouetté turns—a feat until then unknown in Russia. In her eight years as Petipa's prima ballerina assoluta, she created the leading roles in most of his

productions: *Swan Lake* (Odette–Odile), *The Little Hump-backed Horse* (Tsar Maiden), *Halt of the Cavalry* (Theresa), *Bluebeard* (Ysaure), *Raymonda* (Raymonda), and *The Trial of Damis* (Isabelle). Her technical brilliance inspired the rising generation of Maryinsky ballerinas, beginning with Mathilde Kchessinska. Under the influence of Nicholas Legat and Christian Johansson, with whom she studied, her dancing gradually acquired the softness and lyrical expression of the Russian school, qualities embodied in Ivanov's memorable choreography for Odette.

**21 February/5 March 1904. Saturday.**

Received a telegram from Victor in Moscow—he arrived safely. I spent the day alone in my room.

**23 February/7 March 1904. Monday.**

I wrote and returned the rules and regulations for the dance classes. As no one called for them (rudeness), I returned them to Mons. Vuich. Mons. Drigo came to see me.

Went out.

**24 February/8 March 1904. Tuesday.**

Mons. Vuich asked me to stop by his office. I did not go.

**25 February/9 March 1904. Wednesday.**

At 3 I went to Mons. Vuich's office.

**26 February/10 March 1904. Thursday.**

Drew salary. Went out. Haircut.

Mme. Sedova visited me. Received letters from Victorine and Mme. Lidiia Pashkova.

**27 February/11 March 1904. Friday.**

Leap year. I am 86 years old.\* An honorable age, but much to bear. Victor, a telegram. Victorine, yesterday, a letter. Hélène, a cake.

For dinner: my wife, Vera, Marius, daughter Louba and her 2 children, daughter Nadia and her children and a 5th who is on the way, her husband Konstantin, Louba's husband and her mother-in-law. In the evening, Mme. Sokolova and her husband.

\*This was Petipa's eighty-sixth birthday.



**28 February/12 March 1904. Saturday.**

Mme. Sedova and Mlle. Pavlova II came to the house.

**3/16 March 1904. Wednesday.**

At the school they rehearsed *The Sleeping Beauty*—Mme. Trefilova. I sent Mons. Vuich what I wrote about the dance dictionary sent from Moscow—my observations and descriptions.

My legs and body feel bad. *Finally, I am done for!* No way to recover!

**4/17 March 1904. Thursday.**

They rehearsed *The Little Humpbacked Horse*—Mme. Sedova. I went to this rehearsal, despite my swollen feet. It was Mme. Sedova who asked me to come.

**5/18 March 1904. Friday.**

They rehearsed *Paquita*—Pavlova II. I went to mount her role on her; composed a new variation to new music by Mons. Drigo. I did not see any of the régisseurs or Mons. Krupensky. Odd!

**6/19 March 1904. Saturday.**

For the 2nd time they rehearsed *The Sleeping Beauty*—Mme. Trefilova. I stayed home.

Doctor Pavlov [came] to see my legs. Thank God, for the moment, much of the swelling has gone down. I think that when the water begins to return, it's good-by life!

**7/20 March 1904. Sunday.**

All my life I've worked, from the age of 16 to past 86; I've composed 105 ballets and dances in operas. Now, every day, I feel my life approaching death.

This evening, at 8, performance by the drama students. My wife, Vera, Victor, and his wife went to this performance. I was asked to see the Director [tomorrow] at 5.

**8/21 March 1904. Monday.**

It's tonight that the student performance takes place. At 5, I went to see the Director.

**10/23 March 1904. Wednesday.**

My legs are doing better. At the school I rehearsed Mme. Trefilova in *The Sleeping Beauty*.

Victor and his wife went to the French Theater. Business is business.

**11/24 March 1904. Thursday.**

At the school I rehearsed *Paquita* with Mlle. Pavlova II. Then, at 3, [went] to Mons. Vuich's office about the raises for the ballet artists. I am very tired from walking up and down stairs.

**13/26 March 1904. Saturday.**

At the school they rehearsed *The Little Humpbacked Horse* with Sedova. I did not go. Went for a drive.

Oh, Lord! Mme. Chizhov\* is paralyzed on her right side, and Mons. Dadia and her brother are in Yalta.

In the evening, the mother of Victor's wife came by with her daughter and husband.

The Russians have won a victory at Port Arthur.

\*Presumably, the mother-in-law of Petipa's daughter Nadia.

**15/28 March 1904. Monday.**

I feel a little better. It was only today at 3:30 that Victor's mother-in-law left for Moscow. I went out; the weather was cold and windy.

As Mons. Sergeyev, the régisseur, did not send me the week's schedule of rehearsals, I wrote to him; he sent it, but in the end I did not go to the rehearsal.

**16/29 March 1904. Tuesday.**

Answered the relatives of Mons. de Saint-Georges\* that I could not agree to go to Paris to mount *The Daughter of Pharaoh*. My health is too poor. I do not think I will reach the end of this month of March.

At the school they rehearsed *The Sleeping Beauty*. They did not send the carriage. [So] I stayed home. The régisseurs and the new management are all swine.

My dear and beloved daughter Louba came this evening to embrace me.

\*Jules Henri Vernoy de Saint-Georges, author or co-author of numerous ballets, including *Giselle*, *Paquita*, *Le Corsaire*, and *The Daughter of Pharaoh*.



**17/30 March 1904. Wednesday.**

The ice floes from [Lake] Ladoga have come. At the school they rehearsed *Paquita*—Mlle. Pavlova II. I went to the rehearsal.

My wife collected 3 months of my pension for me.

**20 March/2 April 1904. Saturday.**

Yesterday evening my wife rubbed me with Doctor Pavlov's new ointment to take away the itching.

At the school they rehearsed for the pupils' little performance. They did not tell me anything. No tickets.

**21 March/3 April 1904. Sunday.**

Last week of Lent. This evening at 8 the little performance by the pupils of Mons. Gerdt and Mlle. Kulichevskaia. We had a box in the dress circle.

Always the itching.

**24 March/6 April 1904. Wednesday.**

In the evening at 7 Victor's wife left alone, without her husband, for a month's engagement in Odessa. Afterward, she's engaged with her husband for the summer, 4 months, to play in different cities.

Louba went to confession.

**25 March/7 April 1904. Thursday.**

At home nobody believes my end is near.

At 3 went to the Director's about the dictionary of dance. No good. 12 of us were there.

My dear daughter will dance in *Paquita* and then do the White Cat\* in *The Sleeping Beauty*.

Nerves, etc. are bad, very, very bad.

\*In "Puss-in-Boots," the first of the fairy-tale character dances in Act III of *The Sleeping Beauty*.

**27 March/9 April 1904. Saturday.**

Letters delivered: Director, Vuich, Vsevolozsky, architect Chizhov, Puchikovitch, Drigo, Aistov, doctor, Sokolova, Dandr , Pleshcheev.\* At 10 in the morning my family went to church. In the evening, midnight mass. Christ is risen.\*\* I am so sorry I cannot help the career of my daughter Vera, whom I love and who is cold toward her father.

\*Presumably, letters expressing greetings for Easter.

\*\*The traditional Orthodox greeting for Easter.

**29 March/11 April 1904. Monday.**

My daughter Louba, her husband, and her 2 little children came to spend the day with us. [Bought] toys for the little girl and her brother. [Gave] Marius 5 rubles.

**30 March/12 April 1904.**

Easter holidays. In the evening went to Mme. Sokolova's to see Vera in a variation she will dance in a pas de deux at the Maryinsky. A box of bonbons for Mons. Sokolov. Returned at midnight.

**31 March/13 April 1903. Wednesday.**

My daughter Nadia, her husband, and her four children had dinner with me. Gave 4 eggs and 5 rubles each to the 4 children.

Louba, Marius, and Victor went to the Maly Theater to see the performance of the Moscow troupe.

**1/14 April 1904. Thursday.**

At the school, at 12, they rehearsed the opera *Sadko* and, at 1, *The Little Humpbacked Horse*. I went to the school.

Unhappy news [from the front]. Admiral Makarov was hit by a torpedo and killed; navy lost—masses of dead; a Grand Duke, the son of Grand Duke Vladimir, was wounded.

Subscribed for 6 months to the *Gazette de Saint-P tersbourg*, until the end of September. Received a letter from Victorine.

**2/15 April 1904. Friday.**

I wrote to Victorine. At the theater they rehearsed *The Little Humpbacked Horse*—Preobrajenska. I went to the theater. In the evening at the school I rehearsed my daughter Vera in the White Cat and a pas de deux. Mme. Sokolova came, as well as Mlle. Preobrajenska, to show her the White Cat.

**3/16 April 1904. Saturday.**

I went to the school to rehearse *The Little Humpbacked Horse* with Shiriaev. My daughter Vera danced another part in the Frescoes.



**4/17 April 1904. Sunday.**

In the evening the 1st ballet performance after Easter. 51st performance of *The Little Humpbacked Horse*—with Mlle. Preobrajenska—1st time since Mlle. Kchessinska left. My daughter Vera danced in the Frescoes—another part. Preobrajenska a success. Receipts: 2,879 rubles, 82 kopeks. [Bought] 2 seats for my wife and Victor.

**5/18 April 1904. Monday.**

At the school they rehearsed *Le Corsaire*—Mme. Sedova. I went for a moment. Felt weak and sick to my stomach.

In the evening went to the circus.

**6/19 April 1904. Tuesday.**

At the theater Mons. Shiriaev rehearsed *Le Corsaire* with orchestra, but without the boat, and *The Awakening of Flora*. I went to the school to work with my daughter Vera on the White Cat—without Mons. Bekefi—and on the pas de deux with Mons. Koslov. Mme. Sokolova came.

Have a terrible cold. No luck.

**7/20 April 1904. Wednesday.**

I went to the school to rehearse the White Cat with my daughter Vera and Bekefi. Then the Blue Bird, then, for Mlle. Preobrajenska, the dances in *The Sleeping Beauty*.

In the evening they gave *The Awakening of Flora* (Pavlova II) and *Le Corsaire*, without the boat (Mme. Sedova). Receipts: 1,771 rubles, 70 kopeks.

Went to the theater for business. Saw the Director about the performances until the end of the season.\*

\*Presumably, one of the things they discussed was *The Magic Mirror*, which returned to repertory on April 14 in a truncated version, consisting of Acts I, II, and IV, Scene 2.

**8/21 April 1904. Thursday.**

I rehearsed *The Sleeping Beauty* with Mlle. Preobrajenska—1st time. The corps de ballet was awful. [Worked] till 5:30. Mons. Shiriaev did not assist me.

In the evening Mons. Bezobrazov visited until midnight.

**9/22 April 1904. Friday.**

In the morning, at the theater, *The Sleeping Beauty*,

with orchestra—Mlle. Preobrajenska. I did not go because of that Mons. Shiriaev.

In the evening at the school I rehearsed Mlle. Preobrajenska in *The Magic Mirror*.

Doctor Pavlov [came] and told me to stay home. I went out in the evening to the school.

**10/23 April 1904. Saturday.**

In the morning went to the school. I rehearsed all the pas of *The Magic Mirror*, and Sergeyev [rehearsed] the corps de ballet. I worked on the pas until 4:30. The ice floes from [Lake] Ladoga are passing.

**11/24 April 1904. Sunday.**

At the school at 11:30 I rehearsed my daughter in the pas de deux. At 1 they rehearsed the 2 ballets for Paris.\*

In the evening the 102nd performance of *The Sleeping Beauty*—Mlle. Preobrajenska for the 1st time. Receipts: 2,873 rubles, 95 kopeks.

\*This refers to an intended Paris season by a large group of Maryinsky dancers headed by Marie Petipa and Sergei Legat. On 4 April 1904 the *Peterburgskii dnevnik teatrala* (Petersburg Theater Journal) reported: "Yesterday, on Saturday, Kshessinskaia left for Paris. Our first ballerina will remain there for a week and a half and will sign an agreement with Sarah Bernhardt, whose theater she has rented from the 15th of May to the 1st of June." The tour was put off to the following season, and then dropped.

**12/25 April 1904. Monday.**

At the school for *Mirror*. Composed 2 variations and entrances for the codas and worked with Mlle. Preobrajenska on all her dances.\* When I got home, I didn't feel well.

\*Obviously, Petipa could not keep from tinkering with *Mirror's* choreography.

**13/26 April 1904. Tuesday.**

At the theater, they rehearsed an act of *The Little Humpbacked Horse* with orchestra—Mme. Sedova—and 3 acts of *The Magic Mirror*—Mlle. Preobrajenska. I conducted the rehearsal.

Rehearsed until 4:30. Did not feel well. [Bought] chocolate for Vera [and] a summer tie. Received a card from Mlle. Antoinetta Ferrero.\*



\*An Italian dancer engaged for a few performances at the Maryinsky Theater.

### 14/27 April 1904. Wednesday.

At the school I showed *Coppélia*, in which she is to debut, to Mlle. Antoinetta Ferrero.

In the evening, the 4th scene of *The Little Humpbacked Horse*—1st time with Mme. Sedova—and the 1st and 2nd acts and the 2nd scene of the 4th act of *The Magic Mirror*—1st time with Mlle. Preobrajenska. Receipts: 1,680 rubles, 7 kopeks. Ballet warmly applauded. Mlle. Preobrajenska and everyone else were very good, but the music is still appalling. I was recalled 5 times.

### 15/28 April 1904. Thursday.

I demonstrated and composed a little on Mlle. Ferrero for her debut in *Coppélia*. Rehearsed till 4:30. I am amazing.

### 16/29 April 1904. Friday.

At the theater, with orchestra, all of *Coppélia*, with Mlle. Antoinetta Ferrero. The Director was there. I felt very ill.

### 17/30 April 1904. Saturday.

At the school I rehearsed Mlle. Ferrero in *Coppélia*. She could not do the adagio very well. She had difficulty learning. She has extraordinary ballon.

In the evening they rehearsed *Paquita*. I did not go. Mlle. Preobrajenska.

### 18 April/1 May 1904. Sunday.

At 11:30 at the school—the White Cat—my daughter and Bekefi.

In the evening, *Coppélia*—debut of Mlle. Ferrero—she is already old to come here—good elevation. Receipts: 2,777 rubles, 60 kopeks.

I still have the blister on my chest.

### 19 April/2 May 1904. Monday.

I sent Victorine 15 rubles. At the school I rehearsed Mme. Trefilova in *The Sleeping Beauty* and Mlle. Preobrajenska in *Paquita*, while Shiriaev rehearsed Mlle. Ferrero in *La Fille Mal Gardée* and other pas.

The letter for Victorine will go out tomorrow. One of Victor's directors had supper with us.

### 20 April/3 May 1904. Tuesday.

At the theater I rehearsed pas from *The Sleeping Beauty*—Trefilova, my daughter Vera as the White Cat. Afterward, I showed *La Fille Mal Gardée* to Mlle. Ferrero. [Had] tea in the refreshment room.

Mons. Bezobrazov left for Warsaw.

### 21 April/4 May 1904. Wednesday.

At the school I rehearsed Mlle. Preobrajenska in *Paquita*; Mons. Shiriaev, Mlle. Ferrero in *La Fille Mal Gardée*.

In the evening, 103rd performance of *The Sleeping Beauty*—1st time with Mme. Trefilova, and 1st time with my daughter Vera and Mons. Bekefi in the White Cat. Receipts: 2,510 rubles, 45 kopeks.

This morning I sent the [illegible] letter to Warsaw that I wrote yesterday for Mlle. Vasil'eva to give to Mons. Bezobrazov.

My daughter Vera danced the White Cat well; it was encored. Gave Marius 5 rubles.

### 22 April/5 May 1904. Thursday.

Drew salary. At the school I rehearsed all of *Paquita*, and Shiriaev *La Fille Mal Gardée* with Mlle. Ferrero. Feel quite ill.

### 23 April/6 May 1904. Friday.

At the theater, *Paquita*, with orchestra. In the evening, at the school, I composed for Mlle. Ferrero—in the ballet *La Fille Mal Gardée*—2 variations and 3 entrances in the coda—in one hour.

### 24 April/7 May 1904. Saturday.

In the morning, at the school, adagio, etc. with Mlle. Ferrero, and *La Fille Mal Gardée*.

[Ordered] a jacket, 2 summer vests, 1 pair of summer trousers. [All] paid.

This evening went to the Maryinsky for the Red Cross gala. Same performance as at the Mikhailovsky Theater with the pupils. Very high prices. Small house.

### 25 April/8 May 1904. Sunday.

In the morning Mlle. Ferrero worked on her variations. I did not go to the school. In the evening, *Paquita*—Mlle. Preobrajenska. My daughter Vera danced in the 1st act with the 6 gypsy girls. Receipts: 2,261



rubles, 45 kopeks. Great success for Mlle. Preobrajenska. [Bought] 2 seats—my wife and Victor.  
I have spasms and itches.

### 26 April/9 May 1904. Monday.

At the school I rehearsed *The Awakening of Flora* and *La Fille Mal Gardée*.

[Bought] 2 toys for the children of my daughter Loubouchka. Louba, Vera, Victor, and Marius had dinner with us.

### 27 April/10 May 1904. Tuesday.

At the Maryinsky, with orchestra, *The Awakening of Flora*—1st time with Mlle. Karsavina; 2nd and last time, Mlle. Ferrero in the 2nd act of *La Fille Mal Gardée*.

Subscribed to *Le Gaulois* for 3 months, from 15 May (New Style) to 15 August. [To be sent] from Paris to Yalta. Received a letter from Victorine.

### 28 April/11 May 1904. Wednesday.

At the school I rehearsed Mlle. Pavlova II in *Paquita*; composed variations for Pavlova. In the evening they gave *The Awakening of Flora*—Mlle. Karsavina for the 1st time—and 3 scenes of *La Fille Mal Gardée* for Mlle. Ferrero's 2nd and last debut. Mlle. Karsavina did not dance well; despite that, flowers and baskets. Mlle. Ferrero was bad. Grand Duke Vladimir at the theater. Receipts: 1,947 rubles, 95 kopeks.

### 29 April/12 May 1904. Thursday.

At the school they rehearsed some of *Paquita*. I stayed home. At 10, 1st examination of the classes of the 2 Legats.

At 2 a.m. my daughter Nadia gave birth to a baby girl. [Bought] toys for her children.

### 30 April/13 May 1904. Friday.

At night, terrible itching.

At the theater, with orchestra, *Paquita*, for Mlle. Pavlova II. Afterward, *The Little Humpbacked Horse*, with Mme. Sedova. Received a thank-you letter from Mlle. Ferrero.

### 1/14 May 1904. Saturday.

Stayed home. Mlle. Pavlova II came to see me. [Gave me] a dress circle box—for tomorrow.

### 2/15 May 1904. Sunday.

In the evening, the next to the last performance of the season. *Paquita*—Mlle. Pavlova II—first time in this ballet. Vera was one of the gypsies. Theater almost full. I wrote to Victorine.

### 4/17 May 1904. Tuesday.

I am the godfather of my daughter Nadia's little girl. [Bought] a small purse, put in 50 rubles,\* [paid] 10 rubles for a cross, 5 rubles for the priest, 3 rubles for the deacon.

I went to see Mons. Vuich about Victor. Mlle. Ferrero came to say good-by. Mlle. Pavlova came to thank me for *Paquita*. In the evening, Mme. Sokolova and her daughter at the house.

We leave for Yalta in the Crimea for the 5th time—my wife, Vera, and I. 3½ seats to Sevastopol. Paid. My son Marius will join us a little later.

\*Presumably, the money in the purse was a gift for the baby.

### 5/18 May 1904. Wednesday.

With Victor went to the Alexandrinsky Theater to see the régisseur Gnedich.\*

Guadalquivir\*\*—Prakatchova

Thames—Efremova

Rhine—Nikitina

Congo—Kocheva

Neva—Amosova

Tiber—Sokolova.

+My wife went to collect my pension for the month of April. At 3, went to the office about the teachers and pupils in their classes.

\*Petr Petrovich Gnedich (1855–1925), playwright and manager of the dramatic troupe attached to the Alexandrinsky Theater.

\*\*In Act II, Scene 2 of *The Daughter of Pharaoh*, the King of the Nile summons the great rivers of the world. With their tributaries and rivulets, they perform the national dances of the countries they water.

+In this and subsequent entries for May and August, everything following the plus sign (+) indicates material taken from a second set of diaries kept by Petipa during this period (mss. pp. 421–436).

### 6/19 May 1904. Thursday.

+At 2, baptism of Nadia's little girl. I was the godfather. The godmother was the wife of Mons. Chizhov, the architect.



+In the evening, last performance of the ballet season. 52nd performance of the ballet (revival) *The Little Humpbacked Horse*—Mme. Sedova. My daughter Vera danced in the Frescoes. Receipts: 2,732 rubles, 45 kopeks.

### 8/21 May 1904. Saturday.

At 9:45 in the morning, we left for the Crimea—my wife, my daughter Vera, and I.

[For] 3 places, ½ a sleeping car, [paid] 142 rubles.

### 10/23 May 1904. Monday.

At Losavaia we turned south for Sevastopol. Warm weather. Arrived in Sevastopol at 10:30 in the morning. Boat to Yalta. Arrived at 8 in the evening. Put up at Hôtel de Saint-Pétersbourg. 2 rooms.

+Bad bed—bad night.

### 15/28 May 1904. Saturday.

Beautiful weather. It's a week since we left Petersburg.

5 days in Yalta, paid, for hotel, 30 rubles, 10 kopeks. Tips, 9 rubles.

At 2, we left for Gurzuf. +Arrived at 4. +We are in the same lodgings as last season. Campagne No. 2, apartment 40 (lower). One entrance—3 rooms and a large balcony. With the samovar, we pay 125 rubles per month.

### 18/31 May 1904. Tuesday.

Received a letter from Victor.

2 lunches, 1 ruble, 50 kopeks. Waiter, 30 kopeks. Dinners—herring, beer, 3 rubles, 17 kopeks. Waiter, 35 kopeks.

For the man who put up the rail to do barre exercises, 60 kopeks.

My wife wrote to Marius.

### 19 May/1 June 1904. Wednesday.\*

At 3 I began the first dance lesson for my daughter Vera. Wrote a long letter to Victorine.

\*Mss. pages 226–271 (20 May/2 June–14/30 August 1904) continue the daily entries for Petipa's stay at Gurzuf. On May 30, Marius fils arrived in the neighborhood; on July 10, the family went to a concert; on July 15, Marius père and his wife drank the last of the daily glasses of Ems water they had been drinking since June 1; on July 23, he wrote to the editor of *Le Gaulois*.

There were occasional outings to Yalta. Newspapers arrived; letters were written; by August 13, when a man came to take the barre down, Vera had had sixty-two lessons and gone bathing with her mother sixty-three times. An uneventful holiday, with Petipa's aches and outlays recorded with his usual thoroughness. Throughout this period, Petipa advanced the New Style dates by three days.

### 15/31 August 1904. Sunday.

Beautiful weather. We left Gurzuf for Yalta. Will remain in Yalta for 6 days. Leave Yalta on the 21st and arrive in Petersburg on Monday evening the 23rd at 9.

See the little book\* for our stay in Yalta (6 days).

\*A reference to a separate diary covering Petipa's stay in Yalta. The TsGALI material, which I saw only on microfilm, consists of material from a number of notebooks. Unfortunately, neither the microfilm nor the photocopy I worked with indicate where one volume ends and another begins.

### 16 August/1 September 1904. Monday.

The ballet troupe\* was called together at 2. Vera left.\*\*

My wife collected 3 months of my pension for me—May, June, and July. Gave her 25 rubles. [Also] gave Marius 3 rubles. In addition, he receives 20 rubles a month.

+3 dinners—caviar—wine—beer, 4 rubles, 15 kopeks.

\*The Maryinsky company, which returned to work in mid-August to prepare for the opening of the new season in early in September.

\*\*The next day he clarifies: "Vera went to the school alone to work."

### 21 August 1904. Saturday.

We left Yalta at 9 this morning. Splendid weather.

### 22 August 1904. Sunday.

Fairly good night. Arrived at Kharkov at 2:30. It was hot. Took 2 pills. Arrived in Moscow at 9 in the morning. Saw my son Victor and his director. Felt weak.

### 23 August 1904. Monday.

Arrived in Petersburg this evening. Many expenses during this trip of 3 months and 14 days. Loubouchka,



Nadia, and her husband came to meet us at the station.

### 28 August/10 September 1904. Saturday.

In the morning, at 8, received *Le Gaulois*. At the school they rehearsed *The Sleeping Beauty*—Trefilova ill. I did not go to this rehearsal. Mlle. Preobrajenska will open the season.

Persistent cough. Went out for air. Nadia has moved back from the country. Her family had dinner with us.

Received an official paper to go tomorrow at 10 to the school to choose pupils.

### 29 August/11 September 1904. Sunday.

Got up at 7. At 10 sharp at the school for the entrance of the new pupils. At 10:30 the bosses had still not arrived. So I left. I am not their lackey.

At 2:30 went to visit His Excellency Mons. Vsevoljsky. Saw him. Mons. Drigo came by.

### 30 August/12 September 1904. Monday.

In the evening, opening of the Russian opera *A Life for the Tsar*. Stayed home. It rained.

### 31 August/13 September 1904. Tuesday.

At the theater they rehearsed my ballet *The Sleeping Beauty* with orchestra. I went to the theater to see my daughter, who is dancing the White Cat.

In the evening, *Les Huguenots*—my dances.\*

\*Petipa's dances for the Nymphs (Act II) and the Gypsies (Act III) in Giacomo Meyerbeer's opera *Les Huguenots* were staged for the Italian opera company production on 27 December 1882 at the Maryinsky and immediately restaged for the Imperial troupe at the Bolshoi Theater, St. Petersburg. He restaged them for a new production at the Maryinsky on 25 March 1899.

### 1/14 September 1904. Wednesday.

In the evening, opening of the ballet—103rd performance of *The Sleeping Beauty*, composed by me. Mlle. Preobrajenska [Aurora], Marie Petipa [Lilac Fairy], and the White Cat by my daughter Vera and Bekefi. Receipts: 2,855 rubles, 70 kopeks. Received a short letter from Victorine. Last Tuesday, barber at 9:30 in the morning.

### 2/15 September 1904. Thursday.

This evening the opera *Sadko*. Dances by Shiriaev. Received a telegram from Victor. My wife answered. I went out for an hour.

Mons. Shiriaev rehearsed 2 acts of *Raymonda*. Vera rehearsed the grand pas of the last act.

### 3/16 September 1904. Friday.

At 11, with orchestra, my whole ballet *Raymonda*. No carriage—I did not go.

In the evening, *The Queen of Spades*, opera—my dances.\*

I am afraid of going out and falling. Still, I went out with my wife. Rain. We came back at once.

At 4 His Excellency Mons. Vsevoljsky paid me a visit.

\*Petipa's interlude, "The Sincerity of the Shepherdess," in Act II, Scene 1 of Pyotr Ilych Tchaikovsky's opera *The Queen of Spades* was first performed on 7 December 1890 at the Maryinsky Theater.

### 5/18 September 1904. Sunday.

In the evening they gave the 29th performance of the ballet *Raymonda*—Mlle. Preobrajenska. The casting was very bad. Vaganova awful. I did not go to the ballet. Receipts: 2,935 rubles, 70 kopeks. Full house. [Paid] for a seat for Louba.

I spent the whole day in my chair. Installed the double windows.

### 7/20 September 1904. Tuesday.

No performance in any theater. They rehearsed *The Pearl* and *The Magic Mirror*. Didn't ask me a thing about it—and no carriage. What nasty people—old bears.

Went out. My son Victor arrived from Moscow. Have received, each day, 2 *Gaulois*. My body itches all over.

### 8/21 September 1904. Wednesday.

In the evening the opera *Faust*. When they give the "Walpurgisnacht"—it has my dances\*—the receipts go up 600 rubles.

Received 2 more *Gaulois*. Received a telegram from the director whom we asked to leave Victor free to perform in Moscow. He agreed. Received a letter from the régisseur, Mons. Sergeyev, about the pas in the 1st act of the ballet *The Magic Mirror*. Answered in Russian to teach those swine a lesson.



In the evening Vera worked with Mme. Sokolova.

\*Petipa's Waltz (Act II) and Walpurgisnacht (Act V) for Charles Gounod's opera *Faust* were first performed on 19 November 1882 at the Bolshoi Theater, St. Petersburg. On 19 December 1882, at the same theater, the *Walpurgisnacht* was given as an independent ballet.

#### 9/22 September 1904. Thursday.

They have rehearsed *Mirror* for 2 days. They don't know how to do it, those idiots. . . . In the evening the opera *Sadko*. Shiriaev's dances.

Went out for a moment to buy a lisle vest. [Bought] 2 lisle vests and 12 novelty handkerchiefs.

#### 10/23 September 1904. Friday.

In the evening, the opera *Tannhäuser*—my dances. At the theater, orchestra [rehearsal] of *The Pearl* and *The Magic Mirror*. I did not go to this rehearsal, [as] they did not send the carriage for me. They are very rude.

Went out for a moment. Bought 2 books.

#### 11/24 September 1904. Saturday.

I feel better. Extraordinary!

#### 12/25 September 1904. Sunday.

In the evening, *The Pearl*—Mme. Sedova and Legat II. The 1st and 3rd acts and 2nd scene of the 4th act of *The Magic Mirror*—Mlle. Preobrajenska. Receipts: 2,784 rubles, 31 kopeks. *Mirror*—awful music. [Bought] 2 seats—my wife and my daughter Louba.

Back from the theater, felt sick.

#### 13/26 September 1904. Monday.

My daughter Vera's birthday. She's 19. I went out to buy something for her. Bought a belt [and] a purse for Louba. In the evening I felt better. We'll see tomorrow.

#### 17/30 September 1904. Friday.

Name day of my wife, Nadia, Louba, Vera, etc. Preobrajenska sent a basket of flowers; Mme. Puchikovich, 2 baskets of flowers; her husband, a box of bonbons for Vera.

At the house, Mme. Sokolova, Mme. Puchikovich, her soldier son and her 10-year-old grandson, Mme.

Sedova, and Pavlova II. In the evening, Nadia and her husband.

I wrote to Mons. Vincent in Grenoble, Place Victor-Hugo, no. 8. My throat and everything else hurts. In the evening, the opera *Les Huguenots*—my dances.

#### 19 September/2 October 1904. Sunday.

In the evening the 3rd performance ([of the] revival) of *Le Corsaire*—Mme. Sedova, Vill', Gerdt. I did not go to the theater. Pain under the knee and down with a cough. I feel my end coming.

Mons. Drigo came to see me at 5. What he told me was awful! And here I am with my cold and bad legs. My son Victor is performing the play *The Red Robe* at Tsarskoe Selo.

#### 20 September/3 October 1904. Monday.

I stayed home, coughing like a dog. In the evening, the opera *Freischütz*. I wrote some notes for my memoirs. Yesterday, Mons. Drigo came to ask me to remount *Le Talisman* for his benefit performance. I will not remount any ballet.

In the evening, Doctor Stepanov [came] for my heavy cold. I spent the whole day alone in my room.

#### 21 September/4 October 1904. Tuesday.

Yesterday, I began to write my memoirs. They positively must appear. In the evening, the opera *Onegin*.

Sent Victorine 10 rubles. Gave little Nadia bonbons for her name day (17th).

I wrote to Mlle. Preobrajenska—messenger. She replied. Will answer tomorrow. Received a letter from Mons. Bezobrazov who left this evening for Warsaw.

#### 22 September/5 October 1904. Wednesday.

Stayed home and nursed myself. I am getting better.

In the evening, the 104th performance of *The Sleeping Beauty*—Mlle. Grimaldi. Awful. A downright decadence of our art. For this reason I didn't go to the theater. It disgusts me!!\*

I worked on my memoirs.

My wife, Louba, and Victor went to the theater. Mons. Krupensky wrote to me on behalf of the Director, and I replied, thanking the Director for allowing Vera to work with Mlle. Preobrajenska. Very funny. Grimaldi—a fiasco. A backstage story . . .



\*Whether it was Grimaldi's performance or some other aspect of the ballet that Petipa found so disturbing is impossible to know. Nevertheless, as rehearsed by Sergeyev, the work may well have begun to change. Nijinska speaks of this (although not specifically in connection with *The Sleeping Beauty*) in a reminiscence published in the Nekhendzi collection: "Nicholas Sergeyev, who rehearsed Petipa's ballets, devoted all his attention to securing only unbroken dance lines. The corps de ballet, though it did its utmost, danced without reflecting any nuance of the music, only keeping time to the snapping of Sergeyev's fingers. It might happen that in a solo a dance phrase did not coincide with the musical phrase—he didn't notice" (Bronislava Nijinska, "Petipa pobedil" [The Triumph of Petipa], in *Marius Petipa: materialy*, p. 317).

#### 24 September/7 October 1904. Friday.

They rehearsed *La Source*. In the evening 105th performance of the opera *The Queen of Spades*—my dances. I feel a little better. At 8 in the evening my son Victor left for Hamburg, where he is engaged for the winter. Gave him money.

#### 25 September/8 October 1904. Saturday.

This morning at 11 my daughter Vera began to work in Mlle. Preobrajenska's class.

Subscribed for 3 months—October, November, and December—to the *Journal de Saint-Petersbourg*.

Coughing a lot and blowing my nose.

#### 26 September/9 October 1904. Sunday.

In the evening the 8th performance of *La Source*—3 acts and 4 scenes with apotheosis. Naila, fairy of the spring, Mlle. Preobrajenska; Noureda, Marie Petipa. I stayed home.

#### 27 September/10 October 1904. Monday.

Stayed home again; it's 12 days now. My cough is better, but not the itching. They're starting to put up the draperies in the apartment; it's time!

In the evening, the opera *Robin des Bois*. Received a letter from Victor written on the train. My wife and Vera went to the Alexandrinsky Theater.

#### 29 September/12 October 1904.

Stayed home again because of my cold and bronchitis, which is getting better. It's now 14 days that I haven't gone out.

In the evening, the opera *Robin des Bois*. This evening I received an official paper from Mons. Sergeyev telling

me to come tomorrow to the rehearsal of *Paquita*. I answered.

#### 30 September/13 October 1904. Thursday.

They rehearsed *Paquita*. In the grand pas the committee cast dancers of the 3rd order. I did not go to the school. [Then] at noon, the theater carriage came to pick me up. I sent it back. As I had said in my letter, I was not going to this rehearsal. In the evening, *Le Prophète*—my dances.

Tonight, at 9, I felt very ill! Farewell, life!! The whole evening alone in my study!!

I paid the rent for 3 months in advance.

#### 1/14 October 1904. Friday.

Holiday. At the theater they rehearsed *Paquita* with orchestra. I did not go because of the casting (the committee's) in the grand pas of the last act. *It disgusts me!* Poor sinking ballet!! The barber came. I paid him for the month that ended today. He will come next Saturday for the 1st time of his 2nd month. Doctor Pavlov will come Thursday from 3 to 5. In the evening, the opera *Carmen*—my composition.

#### 2/15 October 1904. Saturday.

Opening performance of the French Theater. I stayed home. Doctor Stepanov [came].

In the evening Vera rehearsed Hyménée in my ballet *The Awakening of Flora*.

Received a letter from Victorine. Received a letter from Victor.

#### 3/16 October 1904. Sunday.

In the morning, the opera *Tannhäuser*—my dances. In the evening, *Paquita*—my dances—Mlle. Preobrajenska.

My wife went to the ballet. [Paid for] seat. I stayed alone in my study. Itching and weakness.

#### 5/18 October 1904. Tuesday.

It's the name day of the Emperor's heir, Alexis Nikolaevich. In the evening, the opera *A Life for the Tsar*. Marie and Nadia danced.

They rehearsed *The Awakening of Flora* with orchestra—Mlle. Vill'—and *Giselle*, with Grimaldi. My daughter Vera will do Hyménée in *Flora* for the first time.

Great pain all over my body.



**6/19 October 1904. Wednesday.**

Yesterday, at 5, Mme. Sedova visited me. In the evening she left for Warsaw to give 4 performances. My wife collected 2 months of my pension for me—August and September. In the evening they gave *The Awakening of Flora—Vill'*—and *Giselle*—Grimaldi bad.

[Bought] a seat for Louba in the grand tier.

**8/21 October 1904. Friday.**

Mons. Napravnik's opera *Dubrovsky*—my dances and a part by L[ev] Ivanov.\* At the school they rehearsed my ballet *Raymonda*.

I feel better, only a little weak.

\*The "part by L[ev] Ivanov" was a Russian dance. Petipa's Quadrille and Polonaise in Act IV of the opera *Dubrovsky* were first performed on 3 January 1895 at the Maryinsky Theater, St. Petersburg. The composer, Eduard Frantsevich Napravnik (1839-1916), had been a conductor at the Maryinsky since 1863.

**10/23 October 1904. Sunday.**

Itching all night. In the evening 30th performance of my ballet *Raymonda*—Mlle. Preobrajenska. I did not go to the ballet. [Bought] a seat [for] Louba.

Louba and Vera visited Mme. Sokolova. I stayed home alone. Sad!

**11/24 October 1904. Monday.**

Itching, scratching—in pain all over. In the evening, the opera *Aïda*—my dances. They rehearsed—without me—*The Pranks of Love* and *Harlequinade*.

The dancer Koslov came to say good-by. He is going to Moscow as a dancer and assistant ballet master. I gave him my little portrait card.

I worked on my memoirs.

8 in the evening. I am sad, alone in my study. Nobody keeps me company.

**14/27 October 1904. Thursday.**

Stayed home. Doctor Pavlov [gave me] another ointment for the itching. We will see.

They rehearsed *The Pranks of Love* again. Received a request from Mons. Voronkov. Is he a musician or conductor of the troupe? Answered. A conductor.

**15/28 October 1904. Friday.**

Bad night. New ointment. Whole body stings.

In the evening, the opera *Carmen*—the Olé, my composition. At the theater they rehearsed my two ballets *The Pranks of Love* and *Harlequinade* with orchestra. I did not go. Went alone to the Summer Garden to stroll a little.

**17/30 October 1904. Sunday.**

Always the itching. In the evening, my ballet *Harlequinade*—Mlle. Preobrajenska and, for the first time as Pierrette, Mme. Egorova—very bad. Then, my ballet *The Pranks of Love*—Mlles. Preobrajenska and Vill'; Nadia [Petipa] as the Countess. Mons. Glazunov was given a wreath. Joker. [Paid] for a baignoire for myself (how odd), 9 rubles. Louba is a subscriber.

I wrote to Victorine and will send her 12 rubles on the 23rd of the month by post.

I wrote to Mons. Krupensky about an error in the program.

**18/31 October 1904. Monday.**

Great pain from the itches. I see that the doctor cannot relieve me. I feel that I cannot hope to live much longer. Dying is nothing, suffering is everything. I do not have the energy to take up anything or finish my memoirs. What a rotten end.

The tailor brought me the velvet jacket to wear at home. Nadia's little girl (Nadine) is very sick with diphtheria.

**20 October/2 November 1904. Wednesday.**

The itching has taken over my whole body. Terrible torment. Farewell, my life! No performance at the Imperial Theaters. [Anniversary of the] death of Alexander III. Mlle. Pavlova came to see me.

**21 October/3 November 1904. Thursday.**

Birthday of dear Emperor Nicholas II. May God grant him what he desires. Holiday.

In the evening, Napravnik's opera *Dubrovsky*—some of my dances.

Doctor Pavlov [came]. With my wife strolled for an hour in the Summer Garden. Gray and windy.

86 years and 7 months old.

**24 October/6 November 1904. Sunday.**

In the evening, *The Awakening of Flora*—Mlle. Vill'. Then, *Paquita*. First performance this season of Mlle. Pavlova II, in the grand pas of the last act. Variations—



Chumakova,\* Makarova, and Ofitserova, who were all a great fiasco; next time they will be danced by Rykhlakova, Egorova, Vill', Kiaksht, and Pavlova II. In the morning, *The Queen of Spades*. My dances. 106th performance.

Mlle. Preobrajenska came for a variation.

At 4 I was in terrible pain because of the itching. Despite my suffering I went to the ballet. Sat in a box. Full house. Received a letter from Victorine.

\*Ol'ga Savel'evna Chumakova (1876-?) danced at the Maryinsky Theater from 1894 to 1910.

## 25 October/7 November 1904. Monday.

Drew salary. Another month has gone by.

In the evening, Naprovnik's opera *Dubrovsky*—some dances of mine.

At 8 this evening Mlle. Preobrajenska came by with a musician. I composed a variation that she will include on Sunday in *The Little Humpbacked Horse*.

## 26 October/8 November 1904. Tuesday.

In the evening, the opera *Le Prophète*. My dances. Mlle. Pavlova came to visit me yesterday. Itching throughout the night. At 2 I went out for air with my son.

## 31 October/13 November 1904. Sunday.

At 1, *The Queen of Spades*—my dances. In the evening, *The Little Humpbacked Horse*—my dances. Because of the trouble with Mlle. Preobrajenska's foot, Mme. Trefilova danced in her place. Vera danced in the Frescoes.

Louba went to the ballet—her subscription. This evening I stayed home.

At 4 Mons. Drigo came about his benefit performance. After him Messieurs Lappa\* and Dandré.

\*Vladimir Pavlovich Lappa-Starzhenetskii (1853-1916) was an official in the administration of the Imperial Theaters from 1882 to 1902.

## 1/14 November 1904. Monday.

At night, itching all over the body—on the legs, thighs, buttocks, back, arms. Doctor Pavlov came to see the result of the new drops on the itching. He said my heart is good and to continue the new drops. Still some hope—very little though. This November 1st bodes ill for my health.

In the evening, the opera *Carmen*—the Olé, mine.

Mlle. Pavlova came to ask me to show her the mad scene again in *Giselle*. Tomorrow at 4.

## 2/15 November 1904.

Must suffer day and night until my death, which will not be long in coming, thank God. The world is full of spiteful people. S[ergei] N[ikolaevich] Khudekov is the most miserable of men, faithless and without honor!! At 4 Mlle. Pavlova came for the mad scene in the 1st act of *Giselle*. Mons. Kiaksht came to see me. Received a letter from *Le Gaulois*. Mons. Aistov came by.

## 3/16 November 1904. Wednesday.

In the evening, *Halt of the Cavalry*—Marie [Petipa], Mlle. Kiaksht, and her brother. Then, *Giselle*, with Mlle. Pavlova II. [Because] Pavlova [was] ill, Mlle. Preobrajenska replaced her in *Giselle*.

I stayed home alone. My wife and Vera went to the theater.

Answered Mons. Meyer\* of *Le Gaulois*. Went out for an hour in cab. [Bought] dates.

Received a letter from Victorine. Response to the 12 rubles I sent for the first time by the new postal system. It's very good.

\*Arthur Meyer, editor-in-chief of the Paris newspaper *Le Gaulois*.

## 7/20 November 1904. Sunday.

In the morning, the opera *Dubrovsky*—my dances. In the evening, the 105th performance of *The Sleeping Beauty*, my ballet—Mme. Trefilova. They left out the Blue Bird. It's the first time. It's sad to see so large a troupe [saddled] with such bad management.

Went to the theater. Receipts: 2,935.70. The whole ballet went very badly. It's a disgrace for that committee.

Body itches all over. Went to the Summer Garden with Marius.

## 9/22 November 1904. Tuesday.

In the evening, a benefit performance for the orchestra. They gave *Boris Godunov* for the 1st time. The Moscow singer Mons. Chaliapin took part in this opera. Very high prices—80 rubles for a box.

I went out for 40 minutes with Marius for air. In the evening I stayed home. I had lunch and dinner and slept in my study.



**10/23 November 1904. Wednesday.**

Fairly good night. In the morning the underside of my left knee, my right wrist, and the right side of my back itched.

In the evening, the opera *Dubrovsky*—2 of my dances.

Alone in my study, I thought that tomorrow or the day after I should go to church to confess before dying.

**11/24 November 1904. Thursday.**

Got up at 9:30. In the evening, because of Mons. Chaliapin's indisposition, they gave *The Queen of Spades*—my dances.

Had dinner at table with Louba and her 2 children. In the evening [I gave] my daughter Vera her 1st lesson in pantomime.

**13/26 November 1904. Saturday.**

My soul is in pain. Went out with my son Marius. Visited the graves of my father, Jean, and my dear daughter Eugénie. [Bought] 3 wreaths.

Appalling weather. In the last 2 weeks my legs have grown much weaker.

**14/27 November 1904. Sunday.**

In the morning, *Aida*—my dances. In the evening, *Swan Lake*—Preobrajenska charming. My dances, 2 pas by L. Ivanov. Receipts: 2,906 rubles, 93 kopeks. I went to the theater.

Learned via the newspaper of the death of the celebrated dancer Roslavleva\*—so young and talented. It's awful!!

In the morning I stayed at home. Had shivers all over.

\*See entry for 25 January/7 February 1904.

**15/28 November 1904. Monday.**

I am still sleeping in my study. In the evening, the opera *Tannhäuser*—my dances.

At 4:30 Mlle. Pavlova II came by. My daughter Marie [also] came to see me.

In the evening, at 7:30, went to the school to see Vera in the 1st act pas de deux from *Giselle* with Mons. Kiaksht. Mlle. Preobrajenska came also.

**16/29 November 1904. Tuesday.**

Slept fairly well. At 2:30 I am supposed to see His

Excellency Mons. Vsevolojzsky. I cannot go. The doctor told me that he will come today.

This evening, the opera *The Demon*\*—my dances.

My wife translated newspaper articles for me. In the evening she came to my study.

\*Petipa's "Oriental Dance" and "Lezginka" for Act II of Anton Rubinstein's opera *The Demon* were first performed on 13 January 1875 at the Maryinsky Theater.

**17/30 November 1904. Wednesday.**

In the evening, *The Awakening of Flora*—Mlle. Kar-savina and Vera. *Giselle*—Mlle. Pavlova II and Nadia. Receipts: 1,990 rubles, 95 kopeks.

After lunch I yawned and went to sleep in my arm-chair; it's a bad sign.

Went to the ballet. Gave 5 rubles toward the wreath for poor dead Roslavleva.

**18 November/1 December 1904. Thursday.**

Fairly good night. Did not go out. Wrote to Nice for 2 rooms with board.

In the evening, the opera *Boris Godunov*.

Mlle. Preobrajenska and Mons. Schenk\* came about the pas to symphonic music for the charity performance at the club.\*\*

\*Piotr Petrovich Schenk (1870–1915), composer, music critic, and, beginning in 1901, official in the administration of the Imperial Theaters.

\*\*This apparently refers to the annual Red Cross concert, which took place at the Hall of Nobles on 21 November 1904.

**19 November/2 December 1904. Friday.**

Bad night—itching. Went out for an hour with Marius.

In the evening, the opera *La Traviata*. Kiaksht went to the office and said they should invite me to rehearsals. They answered that they have done me no harm and that I am free to come.\*

\*Note to the Russian edition: "This was the first organized action by the ballet troupe in Petipa's defense. 'Yesterday,' wrote Vladimir Telyakovsky on 19 November 1904, 'in the ballet troupe, a disgraceful incident took place, initiated, as it was subsequently shown, by the dancer Kiaksht. During the rehearsal at the theater, the dancer [Viktor] Rakhmanov approached the ballet artists and asked them to sign a statement, prepared in advance, for Petipa. The ballet artist [Aleksandr] Titov drew the scene with weeping ballerinas. The substance of the statement was the following: 'This ballet



troupe, grieving at the absence of Petipa from the theater and not entering into an examination of the reasons for his removal, request that he return to the theater and occupy his rightful place." The management took alarm: 'Sergeyev, seeing that they were gathering signatures, forbade them, and when they told him that they would sign after the rehearsal, reported this to the chief of police, who . . . dispersed the artists.' "

#### 20 November/3 December 1904. Saturday.

At 7 in the evening, the eye doctor came to look at my eye. Paid—it was expensive—10 rubles. He said that my left eye is very good. Must see him at the office in 3 months—or at the house. Perhaps an operation. The great change in weather affects my skin. Pain throughout the day; it's awful. I will end my days during a big itch. Like the inquisition. Thanks a lot!!

#### 21 November/4 December 1904. Sunday.

Slept well. In the morning, the opera *Carmen*. In the evening, *Coppélia*—Mme. Trefilova. Receipts: 1,847 rubles, 20 kopeks.

Mlle. Potapenko\* danced a variation (Work)—awful. Pleshcheev's newspaper said it was good. Sickening.

\*Dionisiia Ignat'ievna Potapenko (1886-?) danced at the Maryinsky Theater from 1904 to 1909.

#### 22 November/5 December 1904. Monday.

1st announcement of Mons. Shiriaev's benefit performance.

In the evening, the opera *Faust*—Chaliapin.

Received a telegram from the Count to come on Wednesday to the palace at Tsarskoe Selo.\* Replied by telegram that I would.

\*"The Tsar's Village," a complex of palaces fifteen miles south of St. Petersburg, where Nicholas II resided for most of his reign.

#### 24 November/7 December 1904. Wednesday.

At 10 this morning left by train for Tsarskoe Selo with my son—to Grand Duchess Vladimir's.

Today, name day of Mme. Puchikovitch's Catherine. My wife, Vera, and Marius went to congratulate her. [Bought] a vase with natural flowers.

At 7 Marie came to see me. In the evening, the opera *Boris* [*Godunov*].

#### 27 November/10 December 1904. Saturday.

Snow. I suffer. Went out alone.

Pavlova II came to ask me to come on Friday to see her rehearse *Le Corsaire* and to give her advice.

#### 28 November/11 December 1904. Sunday.

In the evening they gave *The Little Humpbacked Horse*—Mlle. Preobrajenska, who danced the new variation I had composed. In the morning, Napravnik's opera *Dubrovsky*. Half the dances mine—quadrille and polonaise. Receipts: 2,916 rubles, 70 kopeks. I went to the ballet.

Name day of my dear and so much regretted daughter Eugénie.

I wrote and sent back the 5 tickets for the Adelina Patti concert.

The variation that I composed for Mlle. Preobrajenska was encored. Great effect yesterday.

#### 30 November/13 December 1904. Tuesday.

Answered the lady in Nice. My illness is taking another form—swelling of the skin with great itching.

In the evening, the opera *Eugene Onegin*. Mons. Krupensky wrote, asking me to give a name to the short ballet (dreadful) that Mons. Shiriaev is staging for his benefit performance. Went out.

#### 1/14 December 1904. Wednesday.

Cold shivers. It goes badly!

In the evening, *Graziella*—Mme. Trefilova; last [act] of *Paquita*—Mlle. Pavlova II; *The Fairy Doll*—Mme. Trefilova. Receipts: 1,448 rubles, 82 kopeks.

At the Hall of Nobles, the Patti concert. Spoke to the Director in his box.

#### 2/15 December 1904. Thursday.

Vera rehearsed the tarantella. [At the school] they rehearsed *Le Corsaire* and Shiriaev's benefit performance.

In the evening, the opera *Boris Godunov*—artist, Mons. Chaliapin.

Went out for air. Always my awful itch.

#### 3/16 December 1904. Friday.

Sent Mme. Devaux\* the names of the artists and dances for her benefit performance. In the morning, at the



theater, rehearsal of *Le Corsaire*. I went to this rehearsal to see Mlle. Pavlova II.

In the evening, the opera *The Queen of Spades*—my dances.

\*Luiza-Charlotta Devo (Devaux) was an actress who had performed with the French drama company attached to the Mikhailovsky Theater since 1861.

#### 4/17 December 1904. Saturday.

Good night. In the morning, itching, as usual.

At noon, *répétition générale* of the opera *Ruslan and Ludmilla*. I sat in the dress circle with my wife. The opera has aged. Poor decors. A decadence. Rich, tasteless costumes. Awful dances. In the lezginka there was something Spanish and something of the tarantella, but nothing of the lezginka.\*

\*The designs for this revival of Mikhail Glinka's opera *Ruslan and Ludmilla* were by Alexander Golovin and Konstantin Korovin, the choreography for the lezginka by Alexander Shiriaev. Petipa's lezginka, which Shiriaev's replaced, was originally choreographed in 1886. For a fuller description of the incident, see *Russian Ballet Master*, pp. 70-72.

The following note appears in the Russian edition:

"Petipa's recollection is far from the truth. The production of *Ruslan and Ludmilla*, coinciding with the 100th anniversary of Mikhail Glinka's birth and realized with the assistance of a committee including Nikolai Rimsky-Korsakov, Mily Balakirev, and Alexander Glazunov, was an event of theatrical life. The cuts, with which the opera was usually performed, were restored by Eduard Napravnik. As with *The Magic Mirror*, Petipa displayed no understanding of the new theatrical painting. Wrote Alexandre Benois: 'There, where others saw only forms, they [Alexander Golovin and Konstantin Korovin] caught sight of color. Their decors and costumes played and sang in unison with the orchestra and voices. There was one unbroken chord, marvelous in its harmony, enchanting in its resolving complexity' (Alexandre Benois. 'New Production of *Ruslan*.' *Slovo* [The Word], 12 December 1904). As to the dances, the *Russkaia muzykal'naia gazeta* (Russian Musical Gazette), which hailed all the innovations of the premiere, declared: 'The lezginka acquired a more balletic character' (Nos. 51-52, p. 1279)."

#### 5/18 December 1904. Sunday.

In the morning they gave the opera *The Demon*—my dances. In the evening, *Le Corsaire*—Pavlova II for the 1st time—my dances. Receipts: 2,913 rubles, 70 kopeks. The audience recalled me several times.

I slept almost the entire day in my armchair. Did not go out.

The Director asked me to correct the lezginka composed by Mons. Shiriaev in the opera *Ruslan*.

#### 6/19 December 1904. Monday.

The Emperor's name day. In the morning, for the gymnasium students, they gave *The Sleeping Beauty*—Mlle. Preobrajenska. In the evening, the opera *The Queen of Spades*—my dances.

I went to the ballet. It was dreadful. The Blue Bird pas de deux was awful.\*

\*Note to the Russian edition: "At this performance Sofia Liudogovskaia and Samuil Andrianov danced the roles of Princess Florine and the Blue Bird." For a recollection of Andrianov by one of his later partners, see Tamara Karsavina, "My Partners at the Maryinsky," *The Dancing Times*, December 1966, pp. 143-144.

#### 7/20 December 1904. Tuesday.

In the morning they rehearsed Shiriaev's benefit performance.

In the evening, benefit performance for the opera chorus. My dances. They gave *Mefistofele* with Chaliapin. My daughter Vera danced.

Very bad night. Whole body erupted in terrible itching. Stayed home. Doctor Pavlov [came].

#### 9/22 December 1904. Thursday.

Letter to Mons. Drigo. Messenger. [Tonight] opera, *Boris Godunov*. In the evening went to the school to work on the tarantella and the calabraise\* with Vera and Fokine.

\*The Calabrian dance, or calabraise, was from *The Naiad and the Fisherman*.

#### 10/23 December 1904. Friday.

The end of my life nears.

At the theater, general [rehearsal] of Mons. Shiriaev's benefit performance. In the evening, at 7:30, revival of Glinka's opera *Ruslan and Ludmilla*—new dances.

The short ballet was awful. *Brahma*,\* 2 scenes, Mlle. Kchessinska. Ghastly ballet. The Director spoke to me at length.

\**Brahma*, a ballet in 3 acts and 9 scenes with music by Costantino Dall'Argine and choreography by Hippolyte Monplaisir, was first produced in 1868 at La Scala. Ballerina Virginia Zucchi brought the work to Russia in 1885, and it eventually entered the Bolshoi repertoire. The revival choreographed by Shiriaev for his benefit performance consisted of only two scenes from the original ballet.



theater, rehearsal of *Le Corsaire*. I went to this rehearsal to see Mlle. Pavlova II.

In the evening, the opera *The Queen of Spades*—my dances.

\*Luiza-Charlotta Devo (Devaux) was an actress who had performed with the French drama company attached to the Mikhailovsky Theater since 1861.

#### 4/17 December 1904. Saturday.

Good night. In the morning, itching, as usual.

At noon, *répétition générale* of the opera *Ruslan and Ludmilla*. I sat in the dress circle with my wife. The opera has aged. Poor decors. A decadence. Rich, tasteless costumes. Awful dances. In the lezginka there was something Spanish and something of the tarantella, but nothing of the lezginka.\*

\*The designs for this revival of Mikhail Glinka's opera *Ruslan and Ludmilla* were by Alexander Golovin and Konstantin Korovin, the choreography for the lezginka by Alexander Shiriaev. Petipa's lezginka, which Shiriaev's replaced, was originally choreographed in 1886. For a fuller description of the incident, see *Russian Ballet Master*, pp. 70-72.

The following note appears in the Russian edition:

"Petipa's recollection is far from the truth. The production of *Ruslan and Ludmilla*, coinciding with the 100th anniversary of Mikhail Glinka's birth and realized with the assistance of a committee including Nikolai Rimsky-Korsakov, Mily Balakirev, and Alexander Glazunov, was an event of theatrical life. The cuts, with which the opera was usually performed, were restored by Eduard Napravnik. As with *The Magic Mirror*, Petipa displayed no understanding of the new theatrical painting. Wrote Alexandre Benois: 'There, where others saw only forms, they [Alexander Golovin and Konstantin Korovin] caught sight of color. Their decors and costumes played and sang in unison with the orchestra and voices. There was one unbroken chord, marvelous in its harmony, enchanting in its resolving complexity' (Alexandre Benois. 'New Production of *Ruslan*.' *Slovo* [The Word], 12 December 1904). As to the dances, the *Russkaia muzykal'naia gazeta* (Russian Musical Gazette), which hailed all the innovations of the premiere, declared: 'The lezginka acquired a more balletic character' (Nos. 51-52, p. 1279)."

#### 5/18 December 1904. Sunday.

In the morning they gave the opera *The Demon*—my dances. In the evening, *Le Corsaire*—Pavlova II for the 1st time—my dances. Receipts: 2,913 rubles, 70 kopeks. The audience recalled me several times.

I slept almost the entire day in my armchair. Did not go out.

The Director asked me to correct the lezginka composed by Mons. Shiriaev in the opera *Ruslan*.

#### 6/19 December 1904. Monday.

The Emperor's name day. In the morning, for the gymnasium students, they gave *The Sleeping Beauty*—Mlle. Preobrajenska. In the evening, the opera *The Queen of Spades*—my dances.

I went to the ballet. It was dreadful. The Blue Bird pas de deux was awful.\*

\*Note to the Russian edition: "At this performance Sofia Liudogovskaia and Samuil Andrianov danced the roles of Princess Florine and the Blue Bird." For a recollection of Andrianov by one of his later partners, see Tamara Karsavina, "My Partners at the Maryinsky," *The Dancing Times*, December 1966, pp. 143-144.

#### 7/20 December 1904. Tuesday.

In the morning they rehearsed Shiriaev's benefit performance.

In the evening, benefit performance for the opera chorus. My dances. They gave *Mefistofele* with Chaliapin. My daughter Vera danced.

Very bad night. Whole body erupted in terrible itching. Stayed home. Doctor Pavlov [came].

#### 9/22 December 1904. Thursday.

Letter to Mons. Drigo. Messenger. [Tonight] opera, *Boris Godunov*. In the evening went to the school to work on the tarantella and the calabraise\* with Vera and Fokine.

\*The Calabrian dance, or calabraise, was from *The Naiad and the Fisherman*.

#### 10/23 December 1904. Friday.

The end of my life nears.

At the theater, general [rehearsal] of Mons. Shiriaev's benefit performance. In the evening, at 7:30, revival of Glinka's opera *Ruslan and Ludmilla*—new dances.

The short ballet was awful. *Brahma*,\* 2 scenes, Mlle. Kchessinska. Ghastly ballet. The Director spoke to me at length.

\**Brahma*, a ballet in 3 acts and 9 scenes with music by Costantino Dall'Argine and choreography by Hippolyte Monplaisir, was first produced in 1868 at La Scala. Ballerina Virginia Zucchi brought the work to Russia in 1885, and it eventually entered the Bolshoi repertoire. The revival choreographed by Shiriaev for his benefit performance consisted of only two scenes from the original ballet.



**11/24 December 1904. Saturday.**

Yesterday, the opera—with the newly mounted lezginka—was a great fiasco. Someone wrote: The mountain gave birth to a mouse.\*

At 4 Mlle. Preobrajenska came to talk about her benefit performance. She had dinner with me.

\*Note to the Russian edition: "Petipa is referring to the essay 'Teatral'noe ekho' (Theater Echo) by V.B. published in the *Peterburgskaia gazeta* (Petersburg Gazette) on 11 December 1904: 'About the long awaited and much trumpeted revival of *Ruslan and Ludmilla*, one can say, "The mountain gave birth to a mouse."'"

**12/25 December 1904. Sunday.**

Sent Mlle. Preobrajenska the list of personnel for the ballet *The Traveling Dancer* and also the list of accessories.

In the evening, Mons. Shiriaev's benefit performance. Full house. Receipts: 2,911 rubles, 70 kopeks. *Inn at the Crossroads*\*—1 act—dreadful; 2nd, divertissement—Vera danced the calabraise with Fokine; 3rd, 2 acts of *Brahma*—Mlle. Kchessinska.

I did not go to the ballet. At Mons. Vsevoloj's saw Mons. Napravnik and others.

\*Shiriaev's one-act ballet *Inn at the Crossroads* had music by Johann Armsheimer, a trumpet player in the orchestra of the Mikhailovsky Theater.

**14/27 December 1904. Tuesday.**

Got up at 8. Whole body bad. The régisseur Sergeyev came to see me about rehearsals of the ballet *The Traveling Dancer*. Tomorrow, with him, I will rehearse at the school.

My wife is going to collect 4 months of my pension for me. She will take out a six-month subscription to *Le Gaulois*. Paid to the end of June.

Preobrajenska came. In the evening, the opera *Ruslan*. The lezginka with another dancer.\*

\*Note to the Russian edition: "At the premiere the lezginka was danced by Anna Pavlova; on 14 December 1904, by Vera Antonova (Fokina)."

**15/28 December 1904. Wednesday.**

Went to the school to rehearse with Mons. Sergeyev my ballet *The Traveling Dancer*, which I composed long ago.

In the evening, *Paquita*. Mlle. Preobrajenska ill—Mlle. Pavlova II. I went to the theater. Receipts: 2,233 rubles, 20 kopeks.

**16/29 December 1904. Thursday.**

Drew salary. May have caught cold. What luck.

Went to the school for the rehearsal of *Raymonda*. Will I get to the end of the season? Rehearsed until 4:10.

In the evening they gave *Ruslan*.

After the rehearsal what pain in my back.

**18/31 December 1904. Saturday.**

Sent Mons. Bezobrazov my card for the New Year. He is in Warsaw.

At 5, on the thighs, on the belly, on the derrière, and other places, swellings like stings. Terrible pain.

Vera received an invitation from the subscribers that I don't approve of. In the evening a letter arrived from Victorine.

**21 December 1904/3 January 1905. Tuesday.**

Calamity! Port Arthur is taken. They say that it happened back on November 28th. All of Stoessel's proposals are accepted. Stoessel the hero.\*

Went out. Cab, 70 kopeks.

\*Note to the Russian edition: "On December 20th, after five months of heroic defense, General Stoessel surrendered the principal base of the Russian fleet in Port Arthur. This played a deciding role in the course of the Russo-Japanese War."

**23 December 1904/5 January 1905. Thursday.**

At 3:30, at the Maryinsky, to see the decor for *The Traveling Dancer*. Old decor.

Felt weak and tired from standing up. No performances—Christmas. At the theater, with orchestra, they rehearsed *La Fille Mal Gardée* and an act of *Fiammetta*—Mlle. Kchessinska.

Bad itching on the belly, hips, etc. That's my Christmas holiday. [Paid] Doctor Pavlov, without him seeing me.

My wife went to the grave of our dear Génia—her birthday.

**26 December 1904/8 January 1905. Sunday.**

In the morning, *Aida*—my dances. In the evening, *The Little Humpbacked Horse*—Mlle. Preobrajenska.

The new ointment is quite good in reducing the itching, [although] the greasiness on the body is extremely unpleasant.

Received an answer to the letter I wrote to Mons. Vuich. Sent Marie 2 letters from Victorine.



**27 December 1904/9 January 1905. Monday.**

In the morning *The Awakening of Flora*, *The Inn at the Crossroads*, and *The Fairy Doll*. In the evening, the opera *Ruslan and Ludmilla*.

I stayed home. My wife and I wrote to Victor for the New Year.

Yesterday evening Mons. Bezobrazov came to the house.

**28 December 1904/10 January 1905. Tuesday.**

In the morning, *Le Corsaire*—Pavlova II. In the evening, Napravnik's opera *Francesca da Rimini*.

In the morning I wrote out everything for Mlle. Olga Preobrajenska's benefit performance. Sent her the program.

**29 December 1904/11 January 1905. Wednesday.**

In the morning, opera. In the evening, *Raymonda*—Mlle. Preobrajenska.

Got up with fever. Doctor Pavlov [came]. At 7 my fever fell.

Mlle. Preobrajenska came about her benefit performance.

**30 December 1904/12 January 1905. Thursday.**

In the morning, *The Sleeping Beauty*—Mme. Trefilova. Mlle. Preobrajenska came this morning about her benefit performance.

Thank God, I feel better, though weak.

**31 December 1904/13 January 1905. Friday.\***

This year is over, and I am still alive. God, thank you.

Received a letter from [my niece] Lucienne in Toulouse. This morning, at the Maryinsky, *The Awakening of Flora*—Vill'—*Paquita*—Pavlova II. In the evening, *La Traviata*. I stayed home.

Mons. Victor Dandré came to invite me to dine Monday, No. 5 Ital'ianskaia Street.

\*Written across the page are the words, "Bad year."

**1905****1/14 January 1905. Saturday.**

Received a letter from Mlle. Zambelli.\* Sent mine, to Paris. Sent letters to His Excellency Vsevolozsky, Telya-

kovsky, and Vuich. My son Marius signed my name at the Minister's.\*\* I stayed at home.

10 rubles for my son from his mother. Received a letter from [my godchild] Jeanne.

\*Italian-born and La Scala trained, Carlotta Zambelli (1877–1968) danced at the Paris Opéra from 1894 to 1927. A ballerina of charm and impeccable technique, she was much applauded in *La Korrigane*, *Namouna*, *Les Deux Pigeons*, *Sylvia*, *Coppélia*, and *Cydalise et le Chèvre-pied*. In 1901, she appeared as a guest artist at the Maryinsky, dancing in *Coppélia*, *Paquita*, and *Giselle*. For an appreciation, see André Levinson, *La Danse d'aujourd'hui: Etudes, Notes, Portraits* (Paris: Duchartre et Van Buggenhoudt, 1929), pp. 215–220.

\*\*Meaning that he signed the visitors' book, as Baron Fredericks was either not in or not receiving New Year's callers.

**2/15 January 1905. Sunday.**

In the morning, *Tannhäuser*—my dances. In the evening, 2 acts of *La Fille Mal Gardée* and one act of *Paquita*—Mlle. Kchessinska. Louba went to the ballet. I didn't. My doctor has not yet allowed me to go out.

Received a letter from Victorine. I understand nothing. She has no pride.

At 2 went to Mons. Drigo's house for Mlle. Preobrajenska's variation. She forgot and didn't come.

**3/16 January 1905. Monday.**

Not too much pain. All week, opera.

In the morning went to the school. Rehearsed *The Traveling Dancer* until 4. Sweated a lot.

**4/17 January 1905. Tuesday.**

At the theater, with orchestra, I rehearsed *The Traveling Dancer*, which they [the dancers] hardly knew. The management is doing this deliberately. [Also] no carriage. After, without orchestra, [they rehearsed] *Caprices of a Butterfly*. It's awful to see how the ballet company is being managed now. I left this foul management in time.

This evening, at home, I composed the variation for Mlle. Preobrajenska in the short ballet *The Traveling Dancer*. It's my last variation. It's finished!!!

**5/18 January 1905. Wednesday.**

At the school, until 4, I rehearsed *The Masquerade*—a divertissement for Mlle. Preobrajenska's benefit performance.



**27 December 1904/9 January 1905. Monday.**

In the morning *The Awakening of Flora*, *The Inn at the Crossroads*, and *The Fairy Doll*. In the evening, the opera *Ruslan and Ludmilla*.

I stayed home. My wife and I wrote to Victor for the New Year.

Yesterday evening Mons. Bezobrazov came to the house.

**28 December 1904/10 January 1905. Tuesday.**

In the morning, *Le Corsaire*—Pavlova II. In the evening, Napravnik's opera *Francesca da Rimini*.

In the morning I wrote out everything for Mlle. Olga Preobrajenska's benefit performance. Sent her the program.

**29 December 1904/11 January 1905. Wednesday.**

In the morning, opera. In the evening, *Raymonda*—Mlle. Preobrajenska.

Got up with fever. Doctor Pavlov [came]. At 7 my fever fell.

Mlle. Preobrajenska came about her benefit performance.

**30 December 1904/12 January 1905. Thursday.**

In the morning, *The Sleeping Beauty*—Mme. Trelova. Mlle. Preobrajenska came this morning about her benefit performance.

Thank God, I feel better, though weak.

**31 December 1904/13 January 1905. Friday.\***

This year is over, and I am still alive. God, thank you.

Received a letter from [my niece] Lucienne in Toulouse. This morning, at the Maryinsky, *The Awakening of Flora*—Vill'—*Paquita*—Pavlova II. In the evening, *La Traviata*. I stayed home.

Mons. Victor Dandr  came to invite me to dine Monday, No. 5 Ital'ianskaia Street.

\*Written across the page are the words, "Bad year."

**1905****1/14 January 1905. Saturday.**

Received a letter from Mlle. Zambelli.\* Sent mine, to Paris. Sent letters to His Excellency Vsevolojksy, Telya-

kovsky, and Vuich. My son Marius signed my name at the Minister's.\*\* I stayed at home.

10 rubles for my son from his mother. Received a letter from [my godchild] Jeanne.

\*Italian-born and La Scala trained, Carlotta Zambelli (1877–1968) danced at the Paris Op ra from 1894 to 1927. A ballerina of charm and impeccable technique, she was much applauded in *La Korrigane*, *Namouna*, *Les Deux Pigeons*, *Sylvia*, *Copp lia*, and *Cydalise et le Ch vre-pied*. In 1901, she appeared as a guest artist at the Maryinsky, dancing in *Copp lia*, *Paquita*, and *Giselle*. For an appreciation, see Andr  Levinson, *La Danse d'aujourd'hui: Etudes, Notes, Portraits* (Paris: Duchartre et Van Buggenhoudt, 1929), pp. 215–220.

\*\*Meaning that he signed the visitors' book, as Baron Fredericks was either not in or not receiving New Year's callers.

**2/15 January 1905. Sunday.**

In the morning, *Tannh user*—my dances. In the evening, 2 acts of *La Fille Mal Gard e* and one act of *Paquita*—Mlle. Kchessinska. Louba went to the ballet. I didn't. My doctor has not yet allowed me to go out.

Received a letter from Victorine. I understand nothing. She has no pride.

At 2 went to Mons. Drigo's house for Mlle. Preobrajenska's variation. She forgot and didn't come.

**3/16 January 1905. Monday.**

Not too much pain. All week, opera.

In the morning went to the school. Rehearsed *The Traveling Dancer* until 4. Sweated a lot.

**4/17 January 1905. Tuesday.**

At the theater, with orchestra, I rehearsed *The Traveling Dancer*, which they [the dancers] hardly knew. The management is doing this deliberately. [Also] no carriage. After, without orchestra, [they rehearsed] *Caprices of a Butterfly*. It's awful to see how the ballet company is being managed now. I left this foul management in time.

This evening, at home, I composed the variation for Mlle. Preobrajenska in the short ballet *The Traveling Dancer*. It's my last variation. It's finished!!!

**5/18 January 1905. Wednesday.**

At the school, until 4, I rehearsed *The Masquerade*—a divertissement for Mlle. Preobrajenska's benefit performance.



**6/19 January 1905. Thursday.**

Feast day. I went to the school to rehearse the pas\* and also Mme. Cerri\*\* and her partner from Warsaw. At 5:30 Mme. Cerri and her partner visited the Neva—ceremony to bless the waters.

\*Presumably, in either *The Traveling Dancer* or *The Masquerade*.

\*\*Cecilia Cerri (1872-1931) danced at La Scala prior to her engagement as prima ballerina of the Warsaw Ballet in 1900. In that year, she created the role of Odette/Odile in Raffaele Grassi's version of *Swan Lake*, earning praise for her virtuosity and expressive acting. In 1906, she left Warsaw for Vienna, where she danced until 1921, when she retired to teach in her own school. For a discussion of Grassi's *Swan Lake*, see Janina Pudelek, "Swan Lake in Warsaw, 1900," *Dance Chronicle*, 13, No. 3 (1991), pp. 359-367.

**7/20 January 1905. Friday.**

At the theater, with orchestra, [rehearsed] all of Mlle. Preobrajenska's benefit performance. Until 5. My daughter Vera charming as Pierrette. Mlle. Cerri good.

**8/21 January 1905. Saturday.**

No newspapers\*—neither Russian nor French—or program. I did not go to the school. Felt quite ill. I fear for my life.

\*Petipa's first reference to the strikes that marked the opening of the 1905 Revolution.

**9/22 January 1905. Sunday.**

In the evening, Mlle. Preobrajenska's benefit performance—15 years of service.

- 1) A scene—the snowflakes—from the ballet *The Nutcracker*.
- 2) *The Traveling Dancer*.
- 3) *The Masquerade*.
- 4) *Caprices of a Butterfly*.

Full house. In *The Masquerade* divertissement, Mlle. Cerri and Mons. Walczak\* danced a pas de deux and a waltz. My daughter Vera danced the reconciliation of Pierrette and Pierrot. Mlle. Cerri warmly applauded. My daughter Vera charming as Pierrette. *The Traveling Dancer*—great success. I was recalled 4 times with enthusiasm.

No newspapers. The workers do not want to work. It's a very bad time for Russia. May God protect the Emperor!\*\*\*

Huge brawl at the Alexandrinsky Theater. Half the

performance given; money returned. Strike—people dead in the street. People who had paid for their seats did not come to the ballet. Preobrajenska—gifts, flowers, etc., etc. It's too much—here they're dancing and in the streets they're killing.\*\*\*

I should end my artistic career of 67 years. I am 87 years old—a phenomenon.

\*Jan Walczak (1872-1921) danced at the Warsaw Ballet from 1892 to 1909. A gifted performer who danced most of the leading male roles with the company, he was named assistant director in 1898.

\*\*This is a reference to the events of "Bloody Sunday," when troops fired on striking workers who had come to the Winter Palace with a petition begging the Tsar to end the war with Japan and "eliminate the tyranny of capital over labor."

\*\*\*Note to the Russian edition: "During the performance of *Goriachee serdtse* (A Warmer Heart) at the Alexandrinsky Theater on 'Bloody Sunday,' voices from the audience shouted to actor Konstantin Varlamov, who was playing Kuroslenov: 'How can you act at such a time, when blood is spilling in the streets?' At the same time, backstage, N. N. Khodotov was distributing a leaflet calling upon his fellow actors 'in this decisive moment to join all those bravely fighting for the freedom and happiness of Russia.' The brawl assumed a threatening character, and the performance was suspended."

**10/23 January 1905. Monday.**

No performance at the Alexandrinsky Theater because the electricity is down.\*

At the school, Mlle. Cerri rehearsed the last act of *Coppélia*. As I received no notice of what they were rehearsing, I stayed home.

In the evening, more rioting, street lights broken. Shops closed. Tonight, crowds broke the windows of shops on the Prospect.

\*Note to the Russian edition: "In reality, the management, frightened by the brawl that had occurred during the performance of *Goriachee serdtse*, had closed the Alexandrinsky Theater for three days."

**11/24 January 1905. Tuesday.**

The city is in a state of siege. No rehearsal at the theater today or tomorrow. Tomorrow they are supposed to give *Giselle* with Mlle. Pavlova II and the last act of *Coppélia* with Mlle. Cerri.

I went out with Marius to see the broken windows on the Prospect.

At 4:30 the electricity went off. At 6 it came back on. I am still sick.



**12/25 January 1905. Wednesday.**

No newspaper, no program, no performance. I feel that I am getting sicker every day. Still I may go on for some weeks. I was an honest man and did harm to no one. Farewell, my life.

At 4 I will take a bath and see what effect it has.

This evening my dear Victorine died. I learned this grievous news on the 16th at 7 in the evening.\*

\*This paragraph was obviously added after Petipa learned of his sister's death.

**13/26 January 1905. Thursday.**

The night and morning after the bath my skin was dry, especially on the chest. It's old age that is getting the upper hand. My life is sinking.

At 1 Mlle. Preobrajenska came to thank me for rehearsing her benefit performance and composing the variation, etc., etc.

They have promised the factories to the workers.\* Peaceful day. The theaters are performing. Received the *Journal de Saint-Petersbourg*; the Russian papers haven't come.

\*An exaggeration on Petipa's part. Possibly, he is referring to the demand for autonomy that was one of the slogans of the striking workers.

**14/27 January 1905. Friday.**

At the theater they rehearsed *Swan Lake*. It was Mlle. Kchessinska who was supposed to dance on Sunday. As she is afraid, it is Mlle. Preobrajenska who will dance this ballet.\* Went with Marius to the Summer Garden. In the evening stayed home. My legs feel heavy, my head, and body too. The doctor can no longer help me.

\*Note to the Russian edition: "Mathilde Kchessinska was forced to cancel this performance as the Maryinsky had received anonymous letters with threats to the prima ballerina, whose liaisons with grand dukes were well known."

**15/28 January 1905. Saturday.**

My body remains the same. I am convinced that day by day my life is sinking. What to do? Only await the will of God! Yesterday and today the city was peaceful, thank God. Will go out for a little air. Went with Marius.

**16/29 January 1905. Sunday.**

I sent a letter to Victor for his birthday—27 years old.

In the evening, *Swan Lake*—Mlle. Preobrajenska.

Drive, alone. Received a letter from Mlle. Cerri in Warsaw. At 6:30 I received 2 letters from [my godchild] Jeanne who gave me the awful news of the death of my dear sister Victorine.

**17/30 January 1905. Monday.**

Definitely must show Vera the pantomime.

Yesterday, at 7, telegraphed Jeanne. Wrote to my daughter Marie, giving her the awful news. Today, I had a Mass said for the repose of the soul of my dear, dear sister Victorine.

I feel very low. Weakness, sad of soul, and no strength. Perhaps I will end my days in the same month and the same year as my beloved sister Victorine.

They returned my telegram addressed to Jeanne at the home of my dear Victorine.

**20 January/2 February 1905. Thursday.**

I answered Mons. Ponomarev\* about the figurines of *The Romance of the Rosebud*. Went to see Mons. Vsevolozhsky.

At the school Mons. Gerdt rehearsed my *Blue Dahlia*.\*\*

The Egypt Bridge has fallen.\*\*\* Bad luck!!

\*Evgenii Petrovich Ponomarev (1852-1906) was a designer at the Imperial Theaters from 1887 until his death. Among the numerous ballets to which he contributed costume designs were *The Haarlem Tulip*, *Fiammetta*, *Le Talisman*, *La Sylphide*, *The Nutcracker*, *The Awakening of Flora*, *Swan Lake*, *Halt of the Cavalry*, *Thetis and Peleus*, *The Trial of Damis*, or *The Pranks of Love*, *The Seasons*, *Harlequinade*, and *Les Elèves de Dupré*. Possibly, there was some interest in bringing *The Romance of the Rosebud* and the *Butterfly* to the stage.

\*\**The Blue Dahlia*, a fantastic ballet in 2 acts with music by Cesare Pugni and choreography by Petipa, was first performed on 12 April 1860 at the Bolshoi Theater, St. Petersburg.

\*\*\*Presumably, one of the many bridges in St. Petersburg.

**23 January/5 February 1905. Sunday.**

In the morning, *Carmen*. In the evening, *The Inn at the Crossroads* (3rd time), the 2nd scene of *Swan Lake*, and the last act of *Paquita*—Mlle. Kchessinska. Louba and Vera went to the ballet.



**24 January/6 February 1905. Monday.**

At night, heavy itching, especially the chest. Went to the Summer Garden with Marius.

At 5 one of the régisseurs from the Mikhailovsky Theater came to see me to talk about Mme. Devaux's benefit performance.

At 7 this evening received a letter from Jeanne. Answered immediately.

**30 January/12 February 1905. Sunday.**

I was born on March 11th—New Style—February 27th—Old Style.

This evening, the 2nd performance of *The Traveling Dancer*—same dancers—then, *The Nutcracker*—Mlle. Preobrajenska. Full house. Louba went to the ballet. She is a subscriber. My son Marius stayed home with me.

**4/17 February 1905. Friday.**

I am too old to get over this chronic illness. Went out for air with my wife. 1st time out. Very weak. I have been home sick for 9 days.

Louba and Vera went to visit Mme. Sokolova and stayed for dinner.

**5/18 February 1905. Saturday.**

Yesterday, at 3 in the afternoon, Grand Duke Serge Alexandrovich\* was killed by a bomb in Moscow. This evening, no performance.

My whole body aches. Went out for an hour with my wife. Very weak.

\*A brother of Alexander III and an uncle of Nicholas II, he was assassinated in Moscow by a revolutionary.

**6/19 February 1905. Sunday.**

They were supposed to give *Pharaoh* for the corps de ballet's benefit performance. No ballet because of yesterday's disaster. For some time now one trouble after another. Russia is passing through a bad time.

No performances.

Pain everywhere!! Stayed home on my chair. No one came to keep me company. That's Russians for you. My youngest son Marius is a dreadful boy. I couldn't eat dinner, no appetite. Vera and her mother went to the Passage Theater.\*

\*In Russian, the Teatr "Passazh."

**8/21 February 1905. Tuesday.**

Tolerable night. Thank God! The small of my back is better.

No performance [at the Maryinsky] because of the death of Grand Duke Serge Alexandrovich.

My wife and Vera went to the operetta theater. I stayed home alone. Very sad.

**10/23 February 1905. Thursday.**

Health a little better, but I am always in pain.

Yesterday I wrote to Marie about Mme. Devaux's benefit performance. This benefit is getting on my nerves.

Strolled alone in the Summer Garden—heavy winds.

Marie came in the evening, also Nadia with her 2 girls. This evening wrote a letter to Mons. Gerdt who is stealing my compositions.

**13/26 February 1905. Sunday.**

Received a letter from my niece Lucienne.

In the morning, *Aïda*—my dances. In the evening, benefit performance for the corps de ballet. The 207th performance of my *Daughter of Pharaoh*—Kchessinska, Preobrajenska, Petipa I, Pavlova II. Full house for benefit performance. I went on stage.

Pain everywhere. Poor Marius.

**14/27 February 1905. Monday.**

Still have the pain under my arms. The doctor did not come.

[Gave] 3 rubles for Mme. Devaux's benefit performance. Answered my niece Lucienne, who is singing in Toulouse.

**15/28 February 1905. Tuesday.**

Birthday of my daughter Nadia who is 31 years old—born in 1874.

In the morning Doctor Pavlov [came]. He can no longer do anything for my nerves.

At 2 went to talk to the Director about the rotten things they have done to me and about Vera. He is a liar.

Louba, Nadia, and Vera went to the opéra bouffe. I stayed home alone this evening. May God grant I get better.



**17 February/2 March 1905. Thursday.**

After I went yesterday to complain to the Director, this morning I received—3 days late—the list of the week's rehearsals. I received the notice at 1. It was too late to go to [the morning] rehearsal.

[Went for] a drive. I have no family. All alone in my room.

**18 February/3 March 1905. Friday.**

In the morning, the eruptions again on the left arm. Doctor Pavlov [came].

At 1 I went to the Maryinsky to see the rehearsal of *The Blue Dahlia*, dreadfully mounted by that swine Gerdt. I wrote a letter to the Director to have my name removed from the program.

**19 February/4 March 1905. Saturday.**

Yesterday received a letter from Jeanne. Mlle. Pavlova came to see me yesterday.

This morning, Vera and the others rehearsed the divertissement for Mme. Devaux's benefit performance this evening. I did not go to the French Theater. Divertissement—great success. Very good take.

Anniversary of the emancipation of the Russian people.

Went out for air. Skin bad. No strength.

**20 February/5 March 1905. Sunday.**

The letter I wrote to Jeanne went out [today]. I did not go to the theater. It's a shame as they remounted and performed *The Blue Dahlia*—Egorova—then, *La Fille Mal Gardée*, with that rotten Kchessinska.

I wrote to the Director about removing my name from the program of my *Blue Dahlia*, which he did.\*

As always, my skin is itching. Went out for a drive.

\*Note to the Russian edition: "In this connection the newspaper *Peterburgskii dnevnik teatrala* (Petersburg Theater Journal) wrote on 27 February 1905: 'Petipa's name has vanished from the program, a fact that misled many: wasn't this someone else's ballet? It was by half someone else's, because of the new dances that were inserted. They could not understand—and we were literally surprised—that Mons. Petipa had been cast off from this production of his own ballet.'"

**21 February/6 March 1905. Monday.**

I wrote to Mons. Aleksandr Pleshcheev to go see him. Drew salary. In the evening, opera. Went out alone. No sun.

**23 February/8 March 1905. Wednesday.**

In the morning, the opera *The Queen of Spades*. In the evening, the 33rd performance of the ballet *Raymonda*—Mlle. Preobrajenska.

Yesterday evening applied a new ointment with tar. Great pains in the small of the back. I am a martyr.

Wrote to Mons. Vivien in Yalta. Also wrote to Jeanne. The letter will go out the day after tomorrow with the 25 rubles that I am sending her for Victorine's grave.

**24 February/9 March 1905. Thursday.**

In the morning, 3 short ballets: *The Inn at the Crossroads*, *The Awakening of Flora*—Vill'—Graziella—Karsavina, for the 1st time.\* Small house at the ballet.

My illness eats away at me. Went out alone for a drive.

\*Note to the Russian edition: "This was Tamara Karsavina's first appearance in the title role of *Graziella*."

**25 February/10 March 1905. Friday.**

I wrote to Jeanne [and] sent her another 25 rubles, which makes 67 francs. In all I have sent 25-15-25—65 rubles.

Bad night. Body getting worse and worse.

In the morning, *The Little Humpbacked Horse*—Mme. Trefilova and old Kchessinsky.

Received a telegram from Mons. Pleshcheev in response to my letter. Answered [by] telegram.

**26 February/11 March 1905. Saturday.**

In the morning, *Le Corsaire*—Pavlova II. I did not go to the theater.

What a calamity. Mukden\* is in the hands of the Japanese.

Went out alone. Louba dined with Mme. Puchikov. I had dinner at home with Vera.

\*The Manchurian city of Shen-yang, formerly Fengtien, the principal city of Manchuria. This was a critical loss to the Russians in the ongoing Russo-Japanese War.

**27 February/12 March 1905. Sunday.**

It's my birthday. I am 87 years old. Age is nothing; the misfortune is to suffer.

May God let me get better.

This evening, my ballet *The Pearl*—Mlle. Vaganova dreadful;\* *The Blue Dahlia*—Egorova bad; *Graziella*—Mme. Trefilova; an act of *Le Corsaire*—the "Jardin



Animé"—Mlle. Pavlova II; *Fiammetta*—Kchessinska and M[arie] Petipa. I did not go to the theater.

Dinner with me at home: Mme. Sokolova, Mme. Puchikovich, Louba, her husband and 2 children, Nadia, her husband and children.

\*Note to the Russian edition: "The theatrical press spoke more calmly of this performance. 'Mlle. Vaganova, who made her debut in *The Pearl*, had an extremely modest artistic success.' (*Peterburgskii dnevnik teatrala* [Petersburg Theater Journal], 6 March 1905.)"

#### 1/14 March 1905. Tuesday.

Very, very bad news about the war.

Went out for an hour. [Bought] suspenders [and] writing paper—Marquis. Gave half to Vera. Tedium is one of the worst things in life.

#### 2/15 March 1905. Wednesday.

Very bad night. Hardly slept—itching all over the body. Unhappy old age.

Went out for an hour and a half. At home I waited for Mons. Pleshcheev, who didn't come. After dinner, in my study, pain. What will happen in a year? Or a month? Death.

#### 4/17 March 1905. Friday.

I am still waiting for Mons. Pleshcheev. That's the thoughtlessness of Russians.

Went out.

#### 5/18 March 1905. Saturday.

This morning Victor returned from Orenburg. He arrived at 10. Received a letter from Jeanne in response to my letter with the 25 rubles—67 francs. In total, sent 65 rubles plus 5 rubles for the telegram. Victor had considerable success in Orenburg.

Drive, alone. Again waited for Mons. Pleshcheev. Didn't come. Very rude.

#### 7/20 March 1905. Monday.

This evening my wife and Victor went to a charity performance on Officers' Street. Vera danced the 2 little musketeers with Poliakova. The others performed plays.

Went alone to the Summer Garden. In the evening stayed alone at the house. In my legs I felt a great weakness and trembling. We are in the 2nd week of Lent.

#### 23 March/5 April 1905. Wednesday.

Can't forget how much all my body hurt this morning!! It was terrible!! Farewell, my life! Ointments, pills do me no good now. The doctor no longer has anything to help me.

This is the 1st day I feel that I am quickly nearing death.

#### 29 March/11 April 1905. Tuesday.

Wrote to Mme. Beretta. In the evening, the ballet *Esmeralda*, a charity performance. Dances not indicated on the program.

#### 30 March/12 April 1905. Wednesday.

Must not scratch.

I wrote to the ballet master in Vienna about Mme. Sedova. Went out. Mlle. Preobrajenska came to spend the evening.

#### 2/15 April 1905. Saturday.

Day and night, always in pain.

A lady and a gentleman came to ask me to mount a short ballet for a charity performance. Unfortunately, my age prevents me. No strength in the legs.

#### 8/21 April 1905. Friday.

They sent me a box for the pupils' performance. 2 short ballets. The ice on the Neva is moving.

#### 9/22 April 1905. Saturday.

Bad night. Stayed home. Mons. Shiriaev came to ask me to give him notes on my ballet *A Midsummer Night's Dream*,\* which he is going to stage for the charity performance on April 23rd.

\**A Midsummer Night's Dream*, a fantastic ballet in 1 act with music by Felix Mendelssohn and choreography by Petipa, was first performed on 14 July 1876 at Peterhof.

Note to the Russian edition: "This was a benefit performance for the Greblov School, as the Gogol School in the village of Greblov was called. The school was founded in 1905 by the artists of the Petersburg ballet."

#### 10/23 April 1905. Sunday.

Good night. In the evening I went to the Maryinsky



with my wife and Vera—pupils' performance. *Le Marché des Innocents*\*—Kulichevskaja's class—and *Galatea*\*\*—Fokine's class. It rained all day.

\**Le Marché des Innocents* (The Market of Innocents) or (as it was known in Russia) *The Parisian Market*, a comic ballet in 1 act with music by Cesare Pugni and choreography by Petipa, was first performed on 23 April 1859 at the Bolshoi Theater, St. Petersburg. Among the students appearing in Kulichevskaja's production was sixteen-year-old Vaslav Nijinsky, who danced a new pas de deux with Anna Fedorova. For a recollection of this performance by another member of the student cast, see Bronislava Nijinska, *Early Memoirs*, pp. 139-144. According to Nijinska, the pas de deux was choreographed by Kulichevskaja, with assistance from Mikhail Oboukhov. For the libretto, by Petipa, and list of characters, see Beaumont, *Complete Book of Ballets*, pp. 476-478.

\*\*Fokine's first work as a choreographer, *Acis and Galatea* was based on Lev Ivanov's ballet in 1 act to music by Andrei-Karl Kadletz. First produced on 21 January 1896, Ivanov's work had been dropped from the Maryinsky repertory.

#### 16/29 April 1905. Saturday.

Last day of Lent. Midnight mass. Easter eve. My wife and Vera went to confession.

[Went for] a drive. Very warm. [Bought] eggs for the children.

Wrote a letter for Caffi\* recommending him to Vizentini.\*\*

\*Ivan Iosifovich Caffi (Kaffi) became an Imperial costumer in 1883. Throughout this period, he oversaw the production—and, in many instances, also the design—of men's costumes for the ballet and French drama companies.

\*\*Albert Vizentini (1841-1906) was the composer of *The King's Command* (1886). He also contributed music to *Les Elèves de Dupré* (1900).

#### 17/30 April 1905. Sunday.

1st day of Easter week. Sent cards to Vsevolozsky, Chizhov, Mme. Puchikovitch, Sobeshchanskaia,\* Drigo, Sokolova.

Mons. and Mme. Sedova sent a pot of roses. Gave Nadia's children 20 rubles, eggs, and for the nurse of my goddaughter, 3 rubles.

In great pain.

\*Anna Iosifovna Sobeshchanskaia (1842-1918) danced at the Bolshoi Theater from 1862 to 1879 and later worked as a teacher. Much esteemed by Petipa, she was the second Moscow ballerina to dance the role of Odette/Odile in the original version of *Swan Lake*.

#### 18 April/1 May 1905. Monday.

Victor's name day. 2nd day of Easter week. Holiday. They said there would be riots. No riots. At night, always the itching. Went out.

#### 23 April/6 May 1905. Saturday.

In the evening, at the Maryinsky, charity performance—my *Midsummer Night's Dream*, then a divertimento. I wrote to that malicious régisseur Sergeev.

My legs are weak. In the evening I took a bath.

#### 24 April/7 May 1905. Sunday.

After the bath I stayed home. This evening: *Caprices of a Butterfly* and *Javotte*—Preobrajenska—1st, *Javotte*; 2nd, *Caprices*. My wife, Vera, and Victor went to the ballet. Small house.

Louba has changed [her plans] and decided to go to Paris instead of Vienna, and then to Milan.

#### 26 April/9 May 1905. Tuesday.

Rain, hail, thunder. After dinner I [was supposed] to go to my consulate for the decoration\* that until now I haven't received. Put off till tomorrow. Shpalernaia No. 12.

\*Note to the Russian edition: "A memorandum on this matter from the Ministry of the Court had already been forwarded to the theater office on 8 May 1904. Later, the French order of the *Palme Académique* . . . would also be awarded to Mathilde Kchessinska and Nicolas Legat, and after the first season of Russian ballet in Paris to Anna Pavlova, Michel Fokine, Vaslav Nijinsky, and Serge Grigoriev."

By "my consulate" Petipa means the French legation, suggesting that he was still a French citizen.

#### 27 April/10 May 1905. Wednesday.

At 1 went to my consulate for the gold palms.

This evening they gave *The Pearl*—Mme. Sedova, *The Fairy Doll*—Mme. Trefilova, and *Paquita*—Mlle. Pavlova. My wife and Vera went to the ballet. I stayed home.

My legs are very weak. Let's see [what happens] when I return from abroad.

#### 29 April/12 May 1905. Friday.

At 1 went to the consulate for my gold palms. I receive them at the age of 87. It's time.



Cab to the consulate, Summer Garden, and Vsevoloj-sky's house. Vsevoloj-sky was not in.

Paid for 3 railway tickets to Paris with sleeping compartment in Russia and Germany. (One) passport.

In the evening, the opera *The Queen of Spades*. Last performance of season.

### 1/14 May 1905. Sunday.

Tolerable night. Went out. Chilly, light rain. They said there would be riots today, but nothing.

Received a letter from the ballet master in Vienna in response to mine.

### 3/16 May 1905. Tuesday.

We leave for Paris this evening at 10:30—my wife, Vera, and I—3 second-class tickets with a sleeping compartment for 4 (Mlle. Preobrajenska's good turn),\* 232 rubles, 87 kopeks.

One passport for the 3 of us. We sent a messenger with our trunks to the station. Tolerable night. Left arm bad. At my age I shouldn't travel any more.

My wife is indisposed because of something she had for supper. I close this book.\*\*

\*Presumably, Preobrajenska had paid for a fourth ticket, so that the family could have greater privacy at night.

\*\*There are no entries for the period 3/16 May-18/31 August 1905. Presumably these were written in the "little book for [the] trip" that Petipa mentions buying on April 30.

### 18/31 August 1905. Thursday.

Returned from our 3½ month trip—my wife, my daughter Vera, and I—at 8:45 in the morning. Left Vienna at 12:15 p.m. and arrived on Tuesday morning.

My health is good considering my great age. *Peace is made between Russia and Japan*. This evening my son Victor's benefit performance at the Farce Theater.\* Weather nasty, very nasty. Very few people at Victor's benefit because of the rainy weather.

I really think I left my skin abroad! Thank God I am back home in Petersburg.

\*Victor, an actor, was performing at the Farce Theater.

### 19 August/1 September 1905. Friday.

I went out to collect the 3 months of my small pension. Bought writing paper and metal pens. Also, a wash-basin to wash in my study.

Telegram from my daughter Louba, who has given

birth to a daughter. They are still in the country, where the confinement took place.

My skin gives me bad pain.

### 23 August/5 September 1905. Tuesday.

In Paris during my illness I saw the short doctor 27 times—270 francs; the other doctor 4 times—80 francs; total, 350 francs. In Switzerland I saw the doctor twice—40 francs. Total, 390 francs for doctors.

After abroad, the climate here does my rotten skin disease no good.

Yesterday, I received the official paper with the rehearsals for the 1st week of the ballet. We'll see if it continues [coming]. Today, 1st rehearsal of *La Bayadère*.

This morning I put padding again on my back and chest. The legs are also affected. Went out—Summer Garden.

Vera worked alone for the 1st time.

### 25 August/7 September 1905. Thursday.

Drew salary. 3rd rehearsal of *La Bayadère*—my ballet.

My whole body has broken out from this awful disease, which makes me suffer day and night. Poor Marius, you are not lucky. All the dear relatives who adored me are dead. Farewell, life!! All alone at home in my study.

### 26 August/8 September 1905. Friday.

Day after day I feel myself sinking—appalling end to my old age. My wife and children—unhappy. Until the end of my life, I receive nine thousand rubles, but I have no happiness at home. No one came to see me in my study. All my relatives now are Russians!!!

### 30 August/12 September 1905. Tuesday.

Holiday. This evening, opening of the season at the Maryinsky and Alexandrinsky Theaters. Opera, *A Life for the Tsar*. My daughter Marie came to see me.

### 1/14 September 1905. Thursday.

I am afraid to go out alone; I could fall. Appalling old age!

In the evening, the opera *Samson et Dalila*. Mlle. Preobrajenska came to see me. My daughter Louba and her 2-week-old daughter came to the house—back from the country.



**3/16 September 1905. Saturday.**

This morning, 2 wires from Nadia.\* In 6 months I will be 88 years old, and I can't live in peace. It's awful. Visitors: Mons. and Mme. Sedova and Pavlova II. [Tonight] another wire from Nadia.

\*Petipa's daughter Nadia, who was living in Riga with her husband Konstantin Chizhov and their five children, was apparently having marital problems.

**4/17 September 1905. Sunday.**

Opening of the ballet season.\* The 14th revival of my ballet *La Bayadère*—Mlle. Pavlova II and Mme. Sedova, S[erge] Legat, Gerdt (Priest)—bad—Marie, etc. Full house.

My wife is a subscriber. Vera went to the theater. Received a telegram from Konstantin. After dinner, rain. This is my end!!

\*Note to the Russian edition: "Wrote the *Peterburgskaia gazeta* (Petersburg Gazette) on 4 September 1905: 'The venerable, irreplaceable Marius Petipa, as is well known, has long since retired from the theater, but not long ago the management found it necessary to remove his closest assistant Mr. Shiriaev, the only one in the troupe able, if not to replace, at least to deputize for Mr. Petipa . . . The opening of the ballet season will take place without a balletmaster, something that has never before happened in the annals of our theater.'"

**6/19 September 1905. Tuesday.**

Waited for Doctor Pavlov. My wife went to Riga. Marius took his 1st examination this evening at 7; received a 10. At 2, alone in the house, pain all over the body. The doctor [finally] came at 8 this evening.

**7/20 September 1905. Wednesday.**

My wife returned this morning from Riga with Nadia's 2 girls. I stayed home. I think that I will quit this life this month or the next. Nadia's conduct is appalling. Pain in the legs, thighs, waist, back.

**8/21 September 1905. Thursday.**

They rehearsed *The Little Humpbacked Horse*. In the evening, my wife, Vera, and Victor went to the Alexandrinsky. Paid their own way.

Stayed home. New padding for body.

**9/22 September 1905. Friday.**

Body bad, as always. At the theater they rehearsed *The Little Humpbacked Horse* with orchestra—Trefilova. Nadia, her husband, and 3 children have arrived. They are looking for an apartment. Marius—2nd examination; received an 11. [Spent time] with Nadia and her children. I fear that my end will come in this month of September.

**11/24 September 1905. Sunday.**

In the evening, *The Little Humpbacked Horse*—Mme. Trefilova.

My wife read in the Russian *Journal de St. Pétersbourg* [*Peterburgskaia gazeta*] what Mons. Telyakovsky said about me.

Quite a story with my daughter Nadia.

**12/25 September 1905. Monday.**

At 6 this evening went to see Mons. Dolinskii, who translated into Russian my response to the newspaper about what the Director wrote.\* Doctor with me from 2 to 4. Came for the second time.

\*Note to the Russian edition: "Petipa's 'Letter to the Editor' was published in the newspaper *Novoe vremia* (New Times) on 17 September 1905. With bitterness Petipa wrote: 'In stating that to all intents and purposes I have long ceased to be a ballet master, Mr. Telyakovsky points out that I am an old man and that I have lost my memory . . . In reality, I gave up the leadership of the Petersburg ballet, not because I was old and had lost my memory and taste, but because of my long service and habit of working independently, subordinate only to the demands of art, not to the caprices of bureaucrats, meddling in everything and commanding not only the distribution of roles but also the production of ballets.'"

**15/28 September 1905. Thursday.**

Newspapers appear every day against Telyakovsky.\* Bravo.

Mons. Dandré came to see me. Great pain.

\*Note to the Russian edition: "For instance, the critic Iurii Belaiev wrote: 'Mr. Telyakovsky complained to an interviewer about M[arius] I[vanovich] Petipa . . . who created Russian ballet and could not bear those without talent climbing all over the ballet masters.' (*Novoe vremia* [New Times], 15 September 1905.)"

**16/29 September 1905. Friday.**

Mons. Dandré came to read me my article in answer



to Telyakovsky that will appear tomorrow in *New Times*.

### 17/30 September 1905. Saturday.

Name day of my wife, my daughters Nadia, Louboucka, and Vera. Gave Loubouchka and my wife scent. Sent my card to the wife of the architect Chizhov.

### 18 September/1 October 1905. Sunday.

Thank-you visit to Mons. Dandré. Went to His Excellency Mons. Vsevolozsky's.

In the evening, *Le Corsaire*—Sedova, Pavlova, Trefilova, my daughter Vera. The carriage came for me.

### 19 September/2 October 1905. Monday.

Tolerable night. At 11, Doctor Pavlov. Stayed home.

The ballet master Berger\* arrived today. At 4 Mlle. Preobrajenska came with the new ballet master, Mons. Berger, to introduce him to me. Left my card for Mons. Beliaev.\*\*

\*August Berger (1861-1945), Czech dancer and choreographer, was ballet master of the National Theater in Prague from 1883 to 1900 and from 1912 to 1923, when he became assistant ballet master at the Metropolitan Opera. In 1888, he staged the second act of *Swan Lake* at the National Theater, Prague, dancing the role of Siegfried to Giulietta Paltriniera-Bergrova's Odette. His tenure at the Maryinsky was brief. He was invited "for a three-week trial period," upon the completion of which he had to return to Prague.

\*\*Iurii Dmitrievich Beliaev (1876-1917) was a theater critic and playwright.

### 23 September/6 October 1905. Friday.

Yesterday, my son Marius successfully finished his examinations. Paid his tutor 60 rubles for the month.

At 3 my wife and Marius went to Gatchina\* to talk to the cavalry general about Marius.

Stayed home. Pain all over the body. Soon, death.

In the evening, the opera *Carmen*—my Olé.

\*A town about twenty-five miles southwest of St. Petersburg that was the site of an Imperial palace.

### 25 September/8 October 1905. Sunday.

Evening, 34th performance of my ballet *Raymonda*—Mlle. Preobrajenska, M[arie], Nadia, and Vera Petipa. Full house. My wife has a subscription. I went to the

ballet. Bought [tickets for] the dress circle. No carriage.

Answered Héloïse.

### 26 September/9 October 1905. Monday.

I wrote to Jeanne about Lucien's portrait.\*

\*Presumably, a portrait of Petipa's brother Lucien. Trained by his father, Joseph Lucien Petipa (1815-1898) made his Paris Opéra debut in 1840, partnering Fanny Elssler in *La Sylphide*. One of the outstanding dancers of his time, he created the role of Albrecht in *Giselle* and the leading male roles in *La Jolie Fille de Gand*, *La Péri*, and other ballets of the romantic period, frequently as partner to Carlotta Grisi. As a choreographer, he did not achieve the fame of his celebrated brother, but he produced the divertissements for several operas, such as *La Fronde* (1853), *La Nonne Sanglante* (1854), *Les Vêpres Siciliennes* (1855), and the ill-fated production of *Tannhäuser* (1861) that caused Wagner so much grief. He also choreographed a number of ballets that enjoyed a measure of success, such as *Sacountala* (1858), *Graziosa* (1861), *Hamlet* (1870), and *Namouna* (1882). He was appointed ballet master of the Paris Opéra in 1865.

### 27 September/10 October 1905. Tuesday.

The letter to Jeanne with 5 rubles went out today.

In the evening, the opera *Carmen*.

At 7 the baptismal ceremony of Louba's daughter. My daughter Vera is a godmother for the 1st time. Went to the baptism. Played cards, lost a ruble.

### 28 September/11 October 1905. Wednesday.

In the evening, *The Pranks of Love*, my ballet—Karsavina, for the 1st time, also Vill', Nadia, Legat II; then *Paquita*—Mlle. Pavlova II.

Went to the Summer Garden.

### 29 September/12 October 1905. Thursday.

Health a little better. [Went] to the Summer Garden.

Marius has sworn not to conspire against the government. So my son Marius II will enter the cavalry regiment.

### 30 September/13 October 1905. Friday.

[Went] to the Summer Garden. In the evening, the opera *Fidelio*.

Received a letter from Lidya Tachkova. About my dear Marius and the business of his military service.



**7/20 October 1905. Friday.**

Leg bad with rheumatism.

Berger, the ballet master, has gone after having rehearsed *Sylvia*.\* He had the ladies sit for the Shepherds' ballet. Bravo!!

\**Sylvia*, a ballet in 3 acts and 4 scenes with music by Léo Delibes and choreography by Louis Mérante, was first produced on 14 June 1876 at the Paris Opéra. The work was staged at the Maryinsky Theater on 2 December 1901 with choreography by Lev Ivanov and Pavel Gerdt. Originally conceived by Diaghilev as a collaborative project for artists of the *Mir iskusstva* (World of Art) group, the production precipitated his dismissal from the Imperial Theaters. For accounts of this incident, see Benois, *Reminiscences of the Russian Ballet*, chap. XI; Serge Lifar, *Serge Diaghilev: His Life, His Work, His Legend. An Intimate Biography* (1940; rpt. New York: Da Capo, 1976), pp. 94-98; John Bowlt, *The Silver Age: Russian Art of the Early Twentieth Century and the "World of Art" Group*, p. 160; Prince Serge Wolkonsky, *My Reminiscences*, vol. 2, pp. 71-77.

**8/21 October 1905. Saturday.**

Waited for the doctor—didn't come. Marius entered a guards regiment stationed at Peterhof.

**9/22 October 1905. Sunday.**

Doctor [came]. In the evening, *Swan Lake*—Mlle. Preobrajenska. Full house.

**10/23 October 1905. Monday.**

Received a letter from Jeanne. Mlle. Preobrajenska had dinner with us. Still rheumatism in the legs.

**12/25 October 1905. Wednesday.**

I have been sitting in my room for 4 days now.

In the evening, the 108th performance of *The Sleeping Beauty*—Mme. Trefilova, Marie, Vera. Vera's White Cat was encored.

**14/27 October 1905. Friday.**

The shops are closed. The trams and factories aren't working. No water or supplies.

**15/28 October 1905. Saturday.**

All the shops are closed.

Bravo! I am avenged. The entire troupe met this morning to speak on my behalf against the Director.\*

\*Note to the Russian edition: "163 members of the ballet troupe gathered in the rehearsal room. Despite an order to break up the meeting, 'the discussion of questions proposed by the chairman Mikhailov II' lasted from the morning until 6 in the evening. (Quoted in V. A. Teliakovskii, *Vospominaniia* [Reminiscences] [Leningrad/Moscow: Iskusstvo, 1965], p. 242.) Five charges were brought against the management, the first of them being the return of Petipa. [...] Not by accident did Telyakovsky call this gathering of the ballet troupe a 'demonstration' and a '[political] meeting'—its connection with the social and political events of 1905 was obvious."

For other accounts of these events, see Karsavina, *Theatre Street*, chap. 16; Nijinska, *Early Memoirs*, pp. 152-155; Roslavleva, *Era of the Russian Ballet*, pp. 167-170.

**16/29 October 1905. Sunday.**

Today, great things are happening throughout Russia. City calm this morning. Not a single newspaper appeared.

In the morning, the opera *The Queen of Spades*. The dances were left out.\* In the evening, *Giselle*—Pavlova II—and *Graziella*. The ballet artists and the orchestra did not come. No performance. The whole city in darkness. Soldiers in the streets. All my family at home.

Yesterday, Nadia came to the house.

\*Note to Russian edition: "Vladimir Telyakovsky relates the following: 'While the majority of ballet dancers were dressing for their part in the dances in the opera *The Queen of Spades* (some were already dressed for their entrance), a few of the strike leaders ran through the dressing rooms shouting at the dancers to undress and not to go on. Among these latter were [Valentin] Presniakov, [Petr] Mikhailov, Karsavina, and Fokine.' As a result almost the entire ball scene of Act II of the opera was left out. Prudently, the management canceled the evening's performances; [as Telyakovsky put it], 'in closing all the theaters the ballet strike lost its impact.' (V. A. Teliakovskii, *Vospominaniia* [Reminiscences], p. 249.)"

**17/30 October 1905. Monday.**

In the evening His Majesty the Emperor issued the constitution—complete liberty.\*

\*Note to the Russian edition: "On 17 October 1905 Nicholas II signed a manifesto promising to 'grant' the country democratic freedoms."

**18/31 October 1905. Tuesday.**

This morning all Russia has a constitution. Thank God.

I wrote again to the entire ballet troupe. In the company are many cowards and deceitful ones.



**7/20 October 1905. Friday.**

Leg bad with rheumatism.

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<sup>\*</sup>Note to Russian edition: "Vladimir Telyakovsky relates the following: 'While the majority of ballet dancers were dressing for their part in the dances in the opera *The Queen of Spades* (some were already dressed for their entrance), a few of the strike leaders ran through the dressing rooms shouting at the dancers to undress and not to go on. Among these latter were [Valentin] Presniakov, [Petr] Mikhailov, Karsavina, and Fokine.' As a result almost the entire ball scene of Act II of the opera was left out. Prudently, the management canceled the evening's performances; [as Telyakovsky put it], 'in closing all the theaters the ballet strike lost its impact.' (V. A. Teliakovskii, *Vospominaniia* [Reminiscences], p. 249.)"

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**18/31 October 1905. Tuesday.**

This morning all Russia has a constitution. Thank God.

I wrote again to the entire ballet troupe. In the company are many cowards and deceitful ones.



This morning, Fokine and the supernumerary Mikhailov\* came to the house.

In the evening, gun shots.

\*Petr Efimovich Mikhailov (1883-?) danced at the Maryinsky Theater from 1901 to 1906.

### 19 October/1 November 1905. Wednesday.

From 10 until now, 4 o'clock, no newspapers.

Sergei Legat went mad, biting Marie; then, he killed himself.\* 2nd or 3rd meeting of the ballet artists.

\*Note to the Russian edition: "Rumors, spread by the management, about the suicide of Sergei Legat, one of the company's best dancers, caused psychological havoc. Indeed, Joseph Kchessinsky, who called them 'an utter fabrication,' wrote: 'His noble nature could not bear the humiliation associated with his repudiation of a collectively accepted decision [after his brother had done so, Legat removed his signature from the troupe's petition — A. N.], and the following morning he committed suicide, slitting his throat with a razor.' (I. F. Kshesinskii, '1905 and the Ballet,' *Zhizn' iskusstva* [Life of Art], no. 51 [1925], p. 7.) With Legat's suicide, the atmosphere of intimidation and dissent, deliberately created by the management . . . became public knowledge."

The brother of Mathilde Kchessinska, Kchessinsky (1868-1942) danced at the Maryinsky Theater from 1886 to 1905, specializing in character and mime roles. For his active role in the 1905 strike, he was dismissed from the company and spent the next several years performing in the West, returning to the Maryinsky in 1914.

Marie Petipa was Sergei Legat's common-law wife.

### 20 October/2 November 1905. Thursday.

My dear son Marius left at 8 this morning by boat for Peterhof to perform his military service. The police warned cabs to close their doors.

The management called the ballet troupe together at 4 at the school. The Director, Vuich, and Krupensky came. My daughter Nadia spoke. They are all afraid. We have triumphed.

Anniversary of the death of Emperor Alexander III.

### 21 October/3 November 1905. Friday.

Coronation Day. In the evening, the opera *Faust*. Marius is home with us until Sunday for the holiday. Celebration of the coronation of Emperor Nicholas II—11th year of his reign.

### 22 October/4 November 1905. Saturday.

The newspapers have come out. Finally!!

### 23 October/5 November 1905. Sunday.

In the evening, the opera *Faust*. At 1, His Excellency Mons. Vsevolozhsky received Nadia and Fokine.

My whole body itches.

### 24 October/6 November 1905. Monday.

In the evening, the opera *Dubrovsky*. Mlle. Pavlova came to the house.

### 25 October/7 November 1905. Tuesday.

My wife and Nadia went to Peterhof for some affairs of Marius. In the morning, Mlle. Pavlova and Vera worked with Mme. Sokolova.

### 26 October/8 November 1905. Wednesday.

Marius came in his military uniform. In the evening, *Coppélia*—Mlle. Preobrajenska.

### 27 October/9 November 1905. Thursday.

Everywhere my skin is bad. At 3 Doctor Pavlov came.

This evening, opera. Drew salary. Marius came and will stay with us until Monday.

### 29 October/11 November 1905. Saturday.

I am ill of old age.

My wife and Vera will never listen to a father's counsel. They are both stubborn mules.

I am alone in the sitting room. No one comes to keep me company. Wrote to Jeanne.

### 30 October/12 November 1905. Sunday.

Vera danced the White Cat. This evening, *The Sleeping Beauty*—Mme. Trefilova, without Marie (1st time).\*

My nerves are tormenting me. During the day—Nadia, her husband, Louba, and 2 of her children.

\*Note to the Russian edition: "Marie Petipa had performed the role of the Lilac Fairy continuously since the premiere of *The Sleeping Beauty*. On 30 October 1905 Lubov Egorova appeared instead."

### 31 October/13 November 1905. Monday.

Marius returned to Peterhof to do his military service. I am now without anyone in the family who loves me.



**4/17 November 1905. Friday.**

Strikes. No newspapers. Apothecaries closed. It's sad in the city because of Poland and Finland.\* No performance at some theaters.

I still cannot pick up Lucien's portrait—because of the strike. Russia is passing through a bad time.

\*Note to the Russian edition: "Petipa did not understand what was taking place. The revolution expanded the struggle for national self-determination in Poland and Finland. Under pressure from striking Finns and Poles, Nicholas II signed a manifesto restoring the rights of the Finnish Diet on 4 November 1905."

**5/18 November 1905. Saturday.**

Still the strike. Apothecaries are also still closed. No newspapers. Victor performed.

**6/19 November 1905. Sunday.**

I feel that my health is sinking during this appalling strike. Still cannot pick up Lucien's portrait.

This evening, *The Awakening of Flora*, my ballet—Vill', Vera, and others. Then, *The Nutcracker*—my libretto, music by Tchaikovsky, Mlle. Preobrajenska as Sugarplum. Louba went to the theater.

The streets are dark.

**8/21 November 1905. Tuesday.**

As always, I seem to be nearing the end of my life. My skin gives me no peace. At 12:40 Marius returned to Peterhof for his military service.

Today, I am 87 years and 8 months old.

The railroads were working, and the papers came out. At home I am sad. Another unpleasant incident!! I no longer have any family.

**9/22 November 1905. Wednesday.**

2 supernumeraries came to the house for me to sign a statement to the Emperor, thanking him for the liberty he has given all of Russia.

Went out.

**10/23 November 1905. Thursday.**

Doctor Pavlov [came]. Because of the strikes, I received Lucien's portrait only today. It cost me 12 rubles.

My body itches a great deal.

**12/25 November 1905. Saturday.**

My life sinks. I am convinced that I will end my days this month.

At 88\* I am deaf, which torments my wife. Why? I don't know. Only at home I am very sad. My head aches. My wife is with me again.

\*Actually, he was 87.

**13/26 November 1905. Sunday.**

My nerves and my whole character are looking bad. My daughter Nadia's 2 youngest children—including Xenia, the youngest, who is my goddaughter—came to see me.

In the evening, the ballet *The Haarlem Tulip*—Mme. Trefilova. My wife has taken out a new subscription for 20 performances. Marie came to see me. Today I had all my grandchildren at the house.

**14/27 November 1905. Monday.**

Name day of the old Empress. This is the month when my life will end. I have no appetite, no desire to go out, and the skin on my chest aches. If I speak of my illness, it annoys my family. Not a minute of happiness do I have. Mother dear, you were the only one who loved me! My wife detests me. Vera told me that she does not love me. Victor feels nothing for his father, nor does his brother Marius. The only one who loves her father is my dear daughter Louba. A very bad family for me. I am 87 years and 8 months old.

**23 November/6 December 1905. Wednesday.**

Stayed home. In the evening, *Le Corsaire*—Mlle. Pavlova II.

A bad business. Kchessinsky's son gave a well-deserved slap in the face to a supernumerary at the school.\*

\*Note to the Russian edition: "This was A.M. Monakhov, who had participated in the drafting of the 'statement concerning economic needs' that ran counter to the petition accepted at the meeting of the troupe on 15 October 1905. The statement was secretly turned over to the management. When this became known, Anna Pavlova publicly called Monakhov a scoundrel, and Kchessinsky slapped him in the face, for which he was immediately dismissed from the theater. However, the troupe came forward in Kchessinsky's defense. A deputation headed by Pavlova and Fokine obtained an interview with Baron Fredericks, the Minister of the Court, and insisted on 'an official and public investigation.' Only on 14 December 1905, with the issuance of the report 'Concerning Misunderstandings Among Artists of the Ballet Troupe of



the St. Petersburg Imperial Theaters,' was the troupe informed of his decision. This did not succeed in saving Kchessinsky, and he reprimanded Pavlova for 'the harsh treatment displayed toward him.'"

Aleksandr Mikhailovich Monakhov (1884-1945) joined the Maryinsky Theater in 1902, specializing in character roles. He danced in Diaghilev's early seasons and appeared with Pavlova's company in 1911 in London. Appointed to the staff of the Imperial Ballet School in 1905, he became a Maryinsky ballet master in 1916, and in 1920 manager of the former Imperial troupe. From 1931 until 1945 he worked as a ballet master at the Bolshoi Theater.

### 27 November/10 December 1905. Sunday.

They sent the newspapers. In the evening, *Paquita*—Mlle. Pavlova II, Bulgakov\* in place of Kchessinsky's son.

Stayed home alone.

\*Aleksei Dmitrievich Bulgakov (1872-1954) began dancing at the Maryinsky Theater in 1889, gradually establishing himself as one of the company's outstanding mimes. In 1909, he left the Maryinsky and appeared with Diaghilev's Ballets Russes, creating roles in ballets such as *Shéhérazade*, *Firebird*, and *Le Coq d'Or*. From 1911 until 1949 he was associated with the Bolshoi Theater, Moscow, as a dancer, régisseur, and teacher.

### 28 November/11 December 1905. Monday.

In the morning, my wife went to Peterhof. Paid for Marius's room, *dvornik*, etc.

Alone at home. In pain. The end of my old age is appalling.

Received a letter from Jeanne. Mons. Bekefi came to see me. Had dinner with me.

### 1/14 December 1905. Thursday.

At lunch another to-do with my wife about the butter. Doctor Pavlov [came]. Went out.

### 4/17 December 1905. Sunday.

In the evening, benefit performance for the corps de ballet—*Don Quixote*. Many roles were missing.

Stayed home. Stinging all over the body. I am a martyr. Slept on my armchair. Alone all evening.

### 5/18 December 1905. Monday.

This evening, a political play at the Farce Theater. My son Victor gave me a box. I went by carriage.

### 7/20 December 1905. Wednesday.

Pain and more pain.

In the evening, the ballet *The Haarlem Tulip*—Mme. Trefilova. Small house. My dances and staging.\*

\*Actually, the choreography of this ballet was by Petipa and Ivanov.

### 8/21 December 1905. Thursday.

Doctor Pavlov [came]. Strikes have started again. No electricity. Unfortunate time. How will it end?

### 9/22 December 1905. Friday.

Strikes—no electricity, etc. It's awful. At 4 the electricity came back on. The strikers are all brutes.

In the evening, took a tar bath.

### 10/23 December 1905. Saturday.

In the evening, the opera *Eugene Onegin*—benefit performance for the poor artists of the provinces. Nadia, Vera, etc. were in it.

Had a tar bath this evening. We will see if it does my skin any good.

Gave 5 rubles toward the wreath for Mons. Drigo's benefit performance.

### 11/24 December 1905. Sunday.

In the evening they gave *Swan Lake*—Mlle. Preobrajenska and Marie. For 10 days I haven't received the *Journal de Saint-Petersbourg*. Must not subscribe.

Marie made her return. Great success.

### 15/28 December 1905. Thursday.

Body—bad. Received our salaries and 3 months of the small pension I have drawn since 1857—47 rubles, 62 kopeks per month.\* Gave Vera 15 rubles.

I was invited to be on a new committee for the ballet. Refused—stupid committee.\*\*

Doctor Pavlov [came].

\*As already indicated, this pension may have come to Petipa from his father, who died in 1855 while in the employ of the Imperial Theaters.

\*\*Note to the Russian edition: "This committee, the elections for which were held on 21 November 1905, was created for the purpose of establishing the troupe's artistic autonomy.[...] The committee was supposed to decide not only economic



questions (for instance, artists' salaries) but also artistic ones—'with the aim of raising art to its proper eminence.' Vladimir Telyakovsky wrote with indignation that if these rights were given to the committee, there would be nothing left for the management to do except to clean the theaters.' (V. A. Teliakovskii, *Vospominaniia* [Reminiscences], p. 282.) Apparently, Petipa regarded the artists' demands as a utopian enterprise, foreseeing that they would be doomed to failure."

### 16/29 December 1905. Friday.

Stayed home. My wife went to collect 3 months of my pension—October, November, December.

Marie, Pugni,\* Victor, and his friend, also an actor at the Farce Theater had dinner with me. They all went to the Farce Theater. I stayed home alone.

\*Probably Leontina (or Léontine, as Petipa refers to her elsewhere) Konstantsiia Tsezarevna Puni (b. 1884), a dancer at the Maryinsky Theater from 1903 to 1913 and the granddaughter of the composer Cesare Pugni.

### 17/30 December 1905. Saturday.

This morning, another to-do with my charming spouse. Mons. Drigo came to give me a box for his benefit performance tomorrow.

### 18/31 December 1905. Sunday.

My life sinks.

In the evening, Mons. Drigo's benefit performance. High prices. *The Enchanted Forest*—Mlle. Pavlova II; *Harlequinade*—Mlle. Preobrajenska, Mme. Trefilova, Marie; 2nd act of my *Talisman*—Mlle. Preobrajenska. Big audience. Mons. Drigo was named soloist of the Emperor.

Gave 5 rubles toward the gift. I went with my wife, Nadia, and her husband. [Paid] for a carriage.

### 19 December 1905/1 January 1906. Monday.

My wife's birthday.

Vera, Victor, Marius, Nadia, her husband Konstantin, Pugni, Nadia's 5 children, Loubouchka, her husband, and their 3 children, my wife, and I all had dinner at our house.

### 25 December 1905/7 January 1906. Sunday.

Holiday—Christmas. I felt sad and ill. Stayed home. At 3 I wanted to write my memoirs. Mlle. Louise\* did not come.

\*A friend of the family who gave Vera occasional French lessons and now began to help Petipa with his memoirs.

### 26 December 1905/8 January 1906. Monday.

Holiday. My skin all over the body gives me pain. In the morning, performance—*The Awakening of Flora*—Mlle. Karsavina. My daughter Vera was in it. Then, *The Nutcracker*—Mlle. Preobrajenska. My daughter Vera in this also. Small house at the ballet, except in the boxes.

At 4 I began my memoirs (Mlle. Louise—1st time).

### 27 December 1905/9 January 1906. Tuesday.

Christmas holiday yesterday and today. In the evening, benefit performance for Mons. Berger, the machinist.

Mlle. Louise came for the 2nd time.

### 28 December 1905/10 January 1906. Wednesday.

Yesterday was the last day of Christmas. Mlle. Louise will come next week on Sunday, Friday, and Tuesday.

The feeling on my skin is always very, very painful. I am a martyr.

### 30 December 1905/12 January 1906. Friday.

Yesterday, received a letter from Jeanne. This morning, *The Little Humpbacked Horse*—Mlle. Trefilova. Vera danced. In the evening, benefit performance for the singer Chaliapin. *The Demon*—my dances. Boxes—110 rubles and 115 rubles. Mlle. Louise came for only an hour, then she had dinner with us and gave Vera a lesson.

### 31 December 1905/13 January 1906. Saturday.

This book is finished. May God grant that I finish the one that I begin tomorrow.

Yesterday, to end the year, another to-do with my wife. During dinner, because of my son Marius. A fine way to end the year. Bravo! Bravo!

1907

### March 1907.

Nothing written in this book until 17 March, when we left in the evening for the Crimea\*—my wife, Vera, and



myself—I being very ill from my appalling disease and my age of 89 years.

Subscribed to the *Journal de Saint-Petersbourg* for the month beginning 1 March until the end of September, to be sent to Yalta.

\*In mid-March 1907, for reasons that probably had to do with his declining health, Petipa left St. Petersburg for Gurzuf, accompanied by his wife and his two youngest children. Three years later, on 1/14 July 1910, he died there at the age of ninety-two.

### 9 May 1907.

Holiday. Vera performed.\* I went to the theater, paid for 2. Letter to [Léontine] Pugni about wages left today.\*\* On 10 May we leave for Gurzuf, Victor with us. Light rain.

\*Following the move to Gurzuf, Vera gave up dancing and began to act. Petipa referred to this career change in a letter to his "dear daughter Louba": "Tomorrow evening in Sevastapol your sister Vera will play one of the ingenue roles in which she is charming. Her brother will be appearing with her. She will leave dancing to perform with Victor in the provinces . . . A thousand kisses to the children" (Draft letter to Liubov' Mariusovna Petipa, n.d. [1907], mss. p. 477).

\*\*Apparently, Pugni routinely collected his pay. A draft power of attorney, dated 23 September 1907, that survives among the diaries (mss. p. 474) authorizes "Mlle. Léontine Pugni to receive my salary for the month of September 1907."

### 25 May 1907. Friday.

At 7, Nadia, her children, and 2 maids arrived by boat from Sevastopol and by carriage from Yalta to Gurzuf. Lodgings opposite ours. My wife and Vera went to Yalta to bring them here by carriage. They left at 4. Arrived back in the evening.

Nadia's lodgings—6 beds, 3 rooms, 125 rubles per month.

### 3 June 1907. Sunday.

18 degrees on the balcony. Sea—14 degrees. My wife went bathing. Received a wire that Mons. Pleshcheev is in Warsaw. My daughter Vera and her brother went to Yalta for the evening to see to the flowers for the student benefit performance.

My skin makes me suffer.

### 6 June 1907. Wednesday.

Tolerable night. Skin very rough—pain all over body.

Beautiful weather. 18 degrees in the shade. All 3—Louba, Vera (for the 1st time), and Nadia (2nd time) went bathing. My son Victor performed this evening in Yalta. They pay 25 rubles a performance. Full house. I had an egg and cheese for lunch.

Pain in the legs. I fear losing them before very long. My whole personality has changed. Unfortunately, I can no longer take cold baths. How appalling is old age.

As a ballet master, [Jules] Perrot was superior to [Arthur] Saint-Léon.

### 8 June 1907. Friday.

Night of pain. From head to toe my whole body aches. I am close to my end!!

Louba, Nadia, and Vera left at 2 for Yalta to shop and also to fix my watch. Louba bought me a summer jacket. Vera wrote to Mlle. Pugni about the money.

My skin was very bad until 3 or 4 at night. Slept, then pain until 9, when my wife arrived, in a bad mood as almost always.

Had dinner with Génia and Nadinka, the governess, and Victor. The women returned at 10 in the evening.

### 9 June 1907. Saturday.

Tolerable night. Morning, always pain.

The women went bathing. Beautiful weather. Sea—17 degrees in the morning. Received Mons. Pleshcheev's little article,\* written for my 60 years in Petersburg.

Had an egg and cheese for lunch. 26 degrees in the sun.

\*Pleshcheev's article, "M. I. Petipa (1847-1907): K shes-tidesiatiliu ego khoregraficheskoi deiatel'nosti v Peterburge" [M. I. Petipa (1847-1907): On the Occasion of the Sixtieth Anniversary of His Dance Activity in Petersburg], was published in the journal *Istoricheskii vestnik* [Historical Bulletin] in May 1907, pp. 561-568. A draft of Petipa's thank-you note has survived among the diaries: "From the bottom of my heart a thousand thanks for your little article that speaks with such praise of my long artistic career. I composed my last short ballet *The Romance of the Rosebud*, which was to have been given at the Hermitage. All the artists told me that it was a little masterpiece. Again, a thousand thanks" (mss. p. 482).

### 11 June 1907. Monday.

Holiday. Louba and Vera went bathing. I sat in the park. In the evening, my son Victor performed in a com-



edy here in Gurzuf. [Bought] my seat. Louba and Vera also went, as did Nadia and her children.

Paid a month's lodging in advance, 125 rubles.

Felt very bad! The food here makes me ill.

Letter from Marius to his brother. He performed a silent part at the Farce Theater. The performances in Yalta and here this evening were canceled. They are speaking ill of the officers.

### 13 June 1907. Wednesday.

Louba and Vera went bathing together; Nadia afterwards. Removed the padding from my body. This evening, at 9, had a bath.

Yesterday evening, Mons. Nikiforov,\* his wife, and daughter arrived. After dinner, by the sea, coffee.

\*Possibly, a relative of Ivan Grigorievich Nikiforov (1822-1882), author, publisher, and chief cashier of the Bolshoi Theater, St. Petersburg.

### 14 June 1907. Thursday.

Tolerable night. The women went bathing. Victor performed this evening at Yalta. At 11, Victor and Vera rehearsed a play for next Saturday here at Gurzuf. Nadia wants to return to Kazan. She says that the food at the restaurant is making her little children unwell. Victor and Vera went to Yalta by boat to rehearse. The mountain water does not suit my skin. Removed the padding from my body.

Vera came back by boat at 5. Sea calm. My newspaper did not come. Dinner alone with my wife.

### 15 June 1907. Friday.

Stifling heat this morning. Both women went bathing. Sea—19 degrees. No newspaper, only the Russian *New Times*. I wrote my power of attorney to send to Mlle. Pugni.\* Fear another attack of bronchitis.

Took a pill at noon.

\*See note for 9 May 1907.

### 16 June 1907. Saturday.

This evening, they gave 2 plays here, one in 4 acts with Victor and another in 1 act that Victor and Vera performed in Yalta with the other artists. A seat in the 1st row, for me. A seat for Louba [in the] 4th row. Victor received 25 rubles. Vera received 15 rubles. Full house. Success. Performance ended at 1. Victor and Vera will

give the same performance tomorrow at Yalta. My wife will go to help Vera.

Superb weather. One newspaper. After the performance my legs gave me a great deal of pain. Appalling disease.

### 17 June 1907. Sunday.

The women went bathing. After dinner, my wife, Victor, and Vera went to Yalta where this evening Victor and Vera gave the same performance—same plays. Mme. Nikiforova went with them. Full house. Great success. 25 rubles [for him] and 15 rubles [for her]. Took Botkin.\* Sent power of attorney to Mme. Ivanova—insured.

This afternoon at 3, in bed in my room, I had spasms. This evening, Nadia washed me before I went to bed.

Gave 5 rubles for the musicians' benefit performance.

\*A wealthy family of merchant origin that included a number of prominent collectors and balletomanes.

### 23 June 1907. Saturday.

Received salary. After 5 did not sleep any more. Skin gave me pain.

Hurt my forehead. In my room to take care of my forehead.

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If I die in the Crimea, I beg you, Louba, to have me embalmed and to place my body in an oak casket. On arrival in Petersburg, place me in the church for the ceremony; then, immediately, to the cemetery. The announcement of my death only in the newspaper *New Times* and in the French newspaper *Journal de Saint-Petersbourg*. I do not want [anything] in the Russian *Petersburg Gazette*. My whole family—Marie, Louba, Nadia, Victor, and you—can give a little money. Do not ask the management to appeal on your behalf to the Minister for the increase in your pension. Try to get half of my salary.

The Minister has been very good to me, and he will be the same to you. Write in your petition that you still have 2 young children.

I definitely must be embalmed. On 24 June, at the Campagne, my daughter Nadia said to me that she or her husband would give 1,500 rubles for the vault (sepulcher). Thank you! But I cannot accept.

### 28 June 1907. Thursday.

Sunday was the 24th. Slept little at night. All my body was itching. Every night in pain. No newspaper for me.



Letter from Mme Ivanova. A fly bit me. Nadia's children do not have good manners.

I fear for my legs! My wife quarreled with Nadia, Vera, and me. I am dying of the heat. No air.

### 1 July 1907. Sunday.

Last night Victor gave a performance—for his own benefit—2 plays in which Vera, Mlle. Nikiforova, and Nadia appeared. They rehearsed here yesterday. Receipts: 185 rubles.

I went to the theater.

My wife went bathing alone. Yesterday received a wire from Marius asking for 60 rubles. A soldier for a few months more. (True?) This evening, performance with Victor, Nadia, Vera, and Mlle. Nikiforova.

My awful disease is changing, to my disadvantage. I feel weaker! I get into bed to sleep—impossible. The air is heavy with rain.

My daughter Louba's birthday. I don't know where she is now. She hasn't written.

I am 89 years and 4 months old.

### 8 July 1907. Sunday.

Yesterday and this evening Victor performs in Yalta. Yesterday Vera and Mlle. Nikiforova went to Yalta by boat. Louba did not go.

Received a letter from Marius. Goes to Moscow for 2 weeks—military service.

Lunch—omelette, cheese. From 2 to 3 in bed. Vera rehearsed without Victor. One newspaper.

### 9 July 1907. Monday.

Very bad night. Peeling on the shin of my right leg. Must not touch it. Victor came back from Yalta to perform here tomorrow. Beautiful weather. Cool wind. In my room until 5 because of my right leg. Poor Marius! Always suffering. It's awful!!

### 10 July 1907. Tuesday.

On the 20th it will be 4 months that I've been in the Crimea, and my skin is worse, especially on the legs.

Paid 2 months at the Campagne, 125 rubles.

Vera received a letter from my dear daughter Louba. I do not like her husband. With her talent she shouldn't have given up dancing.

In the evening Vera and Victor performed. Receipts for Victor: 150 rubles. I went to the theater. Vera and Victor acted well. The rest appalling. Went to bed late.

### 11 July 1907. Wednesday.

Got up at 8. All my body in pain. Louba went bathing. Louba, Vera, and Victor went to Yalta. Had dinner with Nadia and her little family.

Went to bed alone. The women returned at 10:30. Great heat.

### 13 July 1907. Friday.

Bad night. The skin on my legs gave me great pain. Worse and worse every day. Soon my life will be over!! This skin disease is awful!!

I had dinner alone at home. Trouble with all my family! Louba and Vera—2 spiteful women. Nadia plays the great lady. Victor, etc. . . . Nadia's 3 big children have bad manners. My noble family does more harm to my disease than the disease itself. [Bought] 2 balls.

No newspaper.

### 14 July 1907. Saturday.\*

This morning Victor left with his troupe to perform in Sevastopol.

Very bad night. Great itching on my legs, which are burning.

Louba and Vera went bathing.

Beautiful weather, heat. Slept little.

\*This is the last entry of the diary.



## Works by Marius Petipa in Russia

The following chronology is based on the list appearing in *Marius Petipa: materialy, vospominaniia, stat'ii* (Marius Petipa: Documents, Reminiscences, Essays). Every effort has been made to give the names of principal dancers and their roles and to indicate the major choreographic changes that occurred when a ballet was revived. Because restaging in the nineteenth century frequently involved substantial amounts of new choreography, Petipa's productions of ballets by other choreographers have been listed as well. This chronology includes neither the ballets produced by Petipa before he went to Russia nor the dozens of variations interpolated by him in various productions, including his own. Dances composed for operas are listed separately. In both chronologies, revivals have been indicated only where they involved new productions or substantial changes in choreography.

### Ballets

#### *Paquita*

Ballet in 2 acts and 3 scenes.

Music: Edward Deldevez, reorchestrated by Konstantin Liadov

Libretto: Paul Fouché and Joseph Mazilier

Choreography: Joseph Mazilier, staged by Marius Petipa and Frédéric (Pierre Frédéric Malavergne)

Design: [?] Jourdeuil (Scenes 1 and 2); Heinrich Wagner (Scene 3)

First performance: 26 September 1847, Bolshoi Theater, St. Petersburg

Principal dancers: Elena Andreianova (Paquita), Marius Petipa (Lucien d'Hervilly)

Revivals:

27 December 1881, Bolshoi Theater, St. Petersburg, with additional music by Ludwig Minkus and new choreography by Petipa for the pas de trois, grand pas, and children's mazurka.

Sets: Heinrich Wagner, F.E. Egorov, and Aleksei Lupanov

Costumes: Adolf Charlemagne

Principal dancers: Ekaterina Vazem (Paquita), Pavel Gerdt (Lucien d'Hervilly)

Note: This ballet was first produced on 1 April 1846 at the Paris Opéra with choreography by Joseph Mazilier.

#### *Satanilla, or Love and Hell*

Pantomime ballet in 3 acts and 7 scenes.

Music: Napoléon Henri Reber and François Benoist (reorchestrated by Konstantin Liadov)

Libretto: Henri Vernoy de Saint-Georges and Joseph Mazilier

Choreography: Jean Antoine Petipa and Marius Petipa, after Joseph Mazilier

Design: Heinrich Wagner and Andrei Roller

First performance: 10 February 1848, Bolshoi Theater, St. Petersburg

Principal dancers: Elena Andreianova (Satanilla), Marius Petipa (Fabio)

Note: This ballet, with choreography by Joseph Mazilier, was first produced on 21 September 1840 at the Paris Opéra as *Le Diable Amoureux*.

#### *Leda, or The Swiss Milkmaid*

Demi-caractère ballet in 2 acts and 3 scenes.

Music: Adalbert Gyrowetz

Choreography: Marius Petipa (uncredited)

Design: Heinrich Wagner

First performance: 4 December 1849, Bolshoi Theater, St. Petersburg

Principal dancer: Fanny Elssler

Note: Although Petipa regarded this as an original work, the theme was hardly new. Titus had staged a ballet of this title at the Théâtre de la Porte Saint-Martin, Paris, in 1823, and Filippo Taglioni had drawn on similar material for his *Nathalie, la Laitière suisse*, first given at the Paris Opéra in 1832. Titus subsequently produced *The Swiss Milkmaid* in Berlin (with Fanny Elssler) and St. Petersburg, where it was not a success. Petipa's claim to authorship was not universally accepted in nineteenth-century Russia. A. Wolf, for instance, in his review of the 1849-1850 season, referred to *Leda* as "[Jules] Perrot's new production," while Aleksandr Pleshcheev, in his 1899 *Nash balet* (Our Ballet), attributed the choreography to Petipa's father, crediting Perrot with only one of the dance scenes. Ivor Guest, in *Jules Perrot: Master of the Romantic Ballet* (p. 245), ascribes the choreography to Jean Antoine Petipa, except for a *scène dansante* and a pas de trois created by Perrot. In his memoirs (p. 32), Petipa refers to the work as "a new ballet of my own."

#### *The Star of Granada*

Divertissement.

Music: Cesare Pugni

Choreography: Marius Petipa (uncredited)

First performance: 9 January 1855, Mikhailovsky Theater, St. Petersburg



*The Rose, the Violet, and the Butterfly*

Dance scene in 1 act.

Music: Peter II, Grand Duke of Oldenburg

Libretto: Jules Perrot

Choreography: Marius Petipa

First performance: 8 October 1857, Tsarskoe Selo (court performance)

Principal dancers: Mariia Surovshchikova-Petipa, Marfa Muravieva, Matil'da Madaeva

Note: A few weeks later, on 20 October 1857, the ballet was presented at the Bolshoi Theater, St. Petersburg, in a version credited to Jules Perrot.

*A Marriage During the Regency*

Ballet in 2 acts.

Music: Cesare Pugni

Libretto: Marius Petipa

Choreography: Marius Petipa

Design: Andrei Roller

First performance: 18 December 1858, Bolshoi Theater, St. Petersburg

Principal dancers: Mariia Surovshchikova-Petipa (Countess Matil'da), Timofei Stukolkin

*Venetian Carnival*

Grand pas de deux.

Music: Cesare Pugni, on a theme by Nicolo Paganini

Choreography: Marius Petipa (uncredited)

First performance: 12 February 1859, Bolshoi Theater, St. Petersburg

*The Parisian Market*

Comic ballet in 1 act.

Music: Cesare Pugni

Libretto: Marius Petipa

Choreography: Marius Petipa

First performance: 23 April 1859, Bolshoi Theater, St. Petersburg

Principal dancers: Mariia Surovshchikova-Petipa (Lizetta), Marius Petipa (Simon), Timofei Stukolkin (Marquis Megrè)

Revivals:

8 January 1895, Maryinsky Theater, St. Petersburg

Principal dancers: Mariia Anderson (Lizetta), Sergei Litavkii (Simon), Enrico Cecchetti (Marquis Megrè)

Note: Petipa restaged the ballet at the Paris Opéra on 29 May 1861 under the title *Le Marché des innocents*. The principal roles were played by his wife, Mariia Surovshchikova-Petipa, and Louis Mérante. In the Paris version, the names of some of the characters were changed, including Lizetta, who was renamed Gloriette, and Marquis Megrè, who became Lindor.

*The Blue Dahlia*

Fantastic ballet in 2 acts.

Music: Cesare Pugni

Libretto: Marius Petipa

Choreography: Marius Petipa

First performance: 12 April 1860, Bolshoi Theater, St. Petersburg

Principal dancers: Mariia Surovshchikova-Petipa (Blue Dahlia), Timofei Stukolkin (Beausoleil)

*Terpsichore*

Ballet in 1 act.

Music: Cesare Pugni

Choreography: Marius Petipa

First performance: 15 November 1861, Tsarskoe Selo (court performance)

*The Daughter of Pharaoh*

Ballet in 3 acts and 9 scenes, with prologue and epilogue.

Music: Cesare Pugni

Libretto: Henri Vernoy de Saint-Georges and Marius Petipa, after Théophile Gautier's short story "La Romance de la Momie"

Choreography: Marius Petipa

Sets: Heinrich Wagner (Prologue, Scene 1; Act I, Scene 1; Act II, Scene 2; Act III, Scene 1) and Andrei Roller (Prologue, Scene 2; Act I, Scene 2; Act II, Scene 1; Act III, Scenes 2 and 3)

Costumes: [?] Kel'ver and Alexei Stoliarov

First performance: 18 January 1862, Bolshoi Theater, St. Petersburg

Principal dancers: Carolina Rosati (Mummy and Aspacia), Marius Petipa (Lord Wilson and Ta-Hor), Timofei Stukolkin (John Bull and Passifont)

Revivals:

10 November 1885, Bolshoi Theater, St. Petersburg

Costumes: Evgenii Ponomarev and P.I. Grigor'ev

Principal dancers: Virginia Zucchi (Mummy and Aspacia), Pavel Gerdt (Lord Wilson and Ta-Hor)

21 October 1898, Maryinsky Theater, St. Petersburg, in 3 acts and 7 scenes, with prologue and epilogue

Sets: Piotr Lambin, Orest Allegri, Ivan Smirnov, Konstantin Ivanov, and Vasilii Perminov

Costumes: Evgenii Ponomarev

Principal dancers: Mathilde Kchessinska (Mummy and Aspacia), Pavel Gerdt (Lord Wilson and Ta-Hor), Sergei Luk'ianov (John Bull and Passifont)

*Le Corsaire*

Ballet in 4 acts and 5 scenes.

Music: Adolphe Adam and Cesare Pugni

Libretto: Henri Vernoy de Saint-Georges and Joseph Mazilier, after the poem by Lord Byron



Choreography: Joseph Mazilier, staged by Marius Petipa  
 Sets: Andrei Roller, Heinrich Wagner  
 First performance: 24 January 1863, Bolshoi Theater, St. Petersburg  
 Principal dancer: Mariia Surovshchikova-Petipa (Medora)  
 Revivals:  
 25 January 1868, Bolshoi Theater, St. Petersburg, with additional music by Léo Delibes for the "Jardin Animé" choreographed by Petipa  
 Principal dancer: Adèle Grantzow (Medora)  
 10 November 1885, Bolshoi Theater, St. Petersburg  
 Sets: Heinrich Wagner, Matvei Shishkov, Andrei Roller, Mikhail Bocharov  
 Principal dancer: Evgeniia Sokolova (Medora)  
 13 January 1899, Maryinsky Theater, St. Petersburg, with additional music by Riccardo Drigo for a new pas de deux for Pierina Legnani, choreographed by Petipa  
 Sets: Orest Allegri, V. Suren'iantz, Sergei Vorob'ev, Piotr Lambin  
 Costumes: Evgenii Ponomarev  
 Principal dancer: Pierina Legnani (Medora)

Note: This ballet was first produced on 23 January 1856 at the Paris Opéra with choreography by Joseph Mazillier. The first Russian production, by Jules Perrot on 12 January 1858 at the Bolshoi Theater, St. Petersburg, incorporated elements of Mazilier's choreography and included a new "pas d'esclaves" by Petipa to music by Prince Petr Oldenburg.

### *The Beauty of Lebanon, or The Mountain Spirit*

Fantastic ballet in 3 acts and 7 scenes, with prologue and apotheosis.  
 Music: Cesare Pugni  
 Libretto: E. Rappoport and Marius Petipa  
 Choreography: Marius Petipa  
 Sets and costumes: Adolf Charlemagne  
 First performance: 12 December 1863, Bolshoi Theater, St. Petersburg  
 Principal dancers: Mariia Surovshchikova-Petipa, Timofei Stukolkin (Beshir)

### *The Traveling Dancer*

Episode in 1 act.  
 Music: Cesare Pugni  
 Libretto: Marius Petipa  
 Choreography: Marius Petipa  
 First performance: 4 November 1865, Bolshoi Theater, St. Petersburg  
 Principal dancer: Mariia Surovshchikova-Petipa

Note: The theme of the ballet and possibly some of the dances were borrowed from Paul Taglioni's *La Prima Ballerina, ou l'embuscade*, produced on 14 June 1849 at Her Majesty's Theatre, London.

### *Florida*

Ballet in 3 acts and 5 scenes.  
 Music: Cesare Pugni  
 Libretto: Marius Petipa  
 Choreography: Marius Petipa  
 Sets: Andrei Roller, Heinrich Wagner, S. Gvalio (Scene 5)  
 Costumes: Adolf Charlemagne  
 First performance: 10 January 1866, Bolshoi Theater, St. Petersburg  
 Principal dancer: Mariia Surovshchikova-Petipa (Florida)

### *Titania*

Ballet in 1 act.  
 Music: Cesare Pugni  
 Choreography: Marius Petipa  
 First performance: 18 November 1866, Palace of the Grand Duchess Elena Pavlovna, St. Petersburg

### *Faust*

Fantastic ballet in 3 acts and 7 scenes.  
 Music: Giacomo Panizza and Cesare Pugni  
 Libretto: Jules Perrot  
 Choreography: Marius Petipa, after Jules Perrot  
 Sets: Pavel Isakov (Act I, Scene 1; Act III, Scene 2; with [?] Bastide, Act II, Scene 2), Fedor Serkov (Act I, Scene 2; Act II, Scene 1), Andrei Roller (Act I, Scenes 3 and 4; Act II, Scene 3), Heinrich Wagner (Act I, Scene 5; Act III, Scenes 3 and 4; Apotheosis), I. Shanguine (Act II, Scene 1)  
 First performance: 2 November 1867, Bolshoi Theater, St. Petersburg

Note: Perrot's *Faust* was first produced on 12 February 1848 at La Scala, Milan. The ballet was restaged by the choreographer at the Bolshoi Theater, St. Petersburg, on 2 February 1854. It is unclear whether Petipa's wife, Mariia Surovshchikova-Petipa, or Guglielmina Salvioni, a visiting Italian ballerina, danced the role of Marguerite at the premiere of Petipa's production.

### *The Benevolent Cupid*

Ballet in 1 act.  
 Music: Cesare Pugni  
 Libretto: Marius Petipa  
 Choreography: Marius Petipa  
 First performance: 6 March 1868, Imperial Theatrical School, St. Petersburg

### *The Slave Girl*

Divertissement in 1 act.  
 Music: Cesare Pugni  
 Choreography: Marius Petipa  
 First performance: 27 April 1868, Tsarskoe Selo (court performance)



*King Candaules*

Ballet in 4 acts and 6 scenes.

Music: Cesare Pugni

Libretto: Henri Vernoy de Saint-Georges and Marius Petipa

Choreography: Marius Petipa

Sets: Heinrich Wagner (Scenes 1 and 2), V. Egorov and V. Prokhorov (Scene 3), Albert Bredov (Scene 5), Andrei Roller (Scene 6)

First performance: 17 October 1868, Bolshoi Theater, St. Petersburg

Principal dancers: Henriette d'Or (Nisia), Felix Kchessinsky (King Candaules), Klavdia Kantsyreva (Clytia)

Revivals:

24 November 1891, Maryinsky Theater, St. Petersburg

Sets: Vasilii Vasil'ev, Heinrich Levogt, Konstantin Ivanov, Matvei Shishkov

Costumes: Evgenii Ponomarev

Principal dancers: Carlotta Brianza (Nisia), Pavel Gerdt (King Candaules), Varvara Rykhliakhova (Clytia)

9 April 1903, Maryinsky Theater, St. Petersburg, with a new adagio and a new dance for the Nymphs, Satyrs, and Amour in the Pas de Venus, new variations for the Three Graces, and new choreography for the bathing scene in Act III, Scene 1.

Principal dancers: Julie Sedova (Nisia), Nadezhda Petipa (Pythia)

*Don Quixote*

Ballet in 4 acts and 8 scenes.

Music: Ludwig Minkus

Libretto: Marius Petipa, after the novel by Miguel de Cervantes

Choreography: Marius Petipa

Sets: Pavel Isakov (Act I, Scenes 1 and 2), I. Shanguine (Act II, Scene 3; Act III, Scene 5; Act IV, Scene 8), Fedor (Friedrich) Shen'ian (Act II, Scene 4; Act III, Scenes 6 and 7)

First performance: 14 December 1869, Bolshoi Theater, Moscow

Principal dancers: Anna Sobeshchanskaia (Kitri), Sergei Sokolov (Basil), Wilhelm Vanner (Don Quixote), Polina Karpakova (Dulcinea), Vasilii Geltz'er (Sancho Panza), Dmitrii Kuznetsov (Gamache)

Revivals:

9 November 1871, Bolshoi Theater, St. Petersburg, in 5 acts and 11 scenes

Principal dancers: Aleksandra Vergina (Kitri/Dulcinea), Lev Ivanov (Basil), Timofei Stukolkin (Don Quixote), A.N. Pisho (Sancho Panza), Nikolai Gol'ts (Gamache)

Note: In 1902, Alexander Gorsky's first version of the ballet, originally produced at the Bolshoi Theater, Moscow, in 1900, was staged at the Maryinsky, with Mathilde Kchessinska as Kitri/Dulcinea, Nicolas Legat as Basil, Alexei Bulgakov as Don Quixote, Enrico Cecchetti as Sancho Panza, Olga Preobrajenska as the Street Dancer, Marie Petipa as Mercedes, and Pavel Gerdt as Gamache.

*Trilby*

Fantastic ballet in 2 acts and 3 scenes.

Music: Iurii Gerber

Libretto: Marius Petipa, after the novel by Charles Nodier

Choreography: Marius Petipa

Sets: Karl Val'ts, Pavel Isakov

First performance: 25 January 1870, Bolshoi Theater, Moscow

Principal dancers: Polina Karpakova, Lidiia Geiten

Revivals:

17 January 1871, Bolshoi Theater, St. Petersburg

Sets: Franz Nordmark (Act I, Scene 1), Fedor (Friedrich)

Shen'ian (Scene 2), Ivan Kukanov (Act II, Scene 3)

Principal dancer: Adèle Grantzow

*Catarina, ou la Fille du bandit*

Ballet in 3 acts and 4 scenes.

Music: Cesare Pugni

Libretto: Jules Perrot, based on an incident in the life of the Italian painter Salvator Rosa

Choreography: Marius Petipa, after Jules Perrot

Sets: Heinrich Wagner (Scenes 1 and 3), Andrei Roller (Scenes 2 and 4)

Costumes: I. Panov

First performance: 1 November 1870, Bolshoi Theater, St. Petersburg

Principal dancer: Adèle Grantzow (Catarina)

Note: *Catarina* was first produced on 3 March 1846 at Her Majesty's Theatre, London. The first Russian production, by Perrot, took place at the Bolshoi Theater, St. Petersburg, on 4 February 1849 with Fanny Elssler as Catarina and the choreographer in the role of Diavolino. On 25 October 1888, the ballet was restaged at the Maryinsky Theater, St. Petersburg, by Enrico Cecchetti with additional music by Riccardo Drigo.

*The Two Stars*

Anacreontic scene in 1 act.

Music: Cesare Pugni

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Andrei Roller

First performance: 31 January 1871, Bolshoi Theater, St. Petersburg

Principal dancers: Ekaterina Vazem and Aleksandra Vergina (The Stars), Pavel Gerdt (Apollo)

Revivals:

25 February 1878, Bolshoi Theater, Moscow, with the title *Two Little Stars*.

*Camargo*

Ballet in 3 acts and 9 scenes.

Music: Ludwig Minkus

Libretto: Henri Vernoy de Saint-Georges and Marius Petipa

Choreography: Marius Petipa

Sets: Andrei Roller (Scenes 1, 3, 7, and 9), Heinrich Wagner (Scenes 2, 4, 5, and 6), Mikhail Bocharov (Scene 8)

Costumes: Evgenii Ponomarev

First performance: 17 December 1872, Bolshoi Theater, St. Petersburg

Principal dancer: Adèle Grantzow (Marie Camargo)



Note: In 1901, the ballet was restaged at the Maryinsky Theater by Lev Ivanov, with choreography after Petipa. The title role was danced by Pierina Legnani.

### *The Butterfly*

Fantastic ballet in 4 acts.

Music: Ludwig Minkus

Libretto: Henri Vernoy de Saint-Georges and Marius Petipa

Choreography: Marius Petipa

Sets: Lev Lagorio (Act I), Mikhail Bocharov (Act II), Matvei Shishkov (Act III), Heinrich Wagner (Act IV)

Costumes: I. Panov

First performance: 6 January 1874, Bolshoi Theater, St. Petersburg

Principal dancers: Ekaterina Vazem, Pavel Gerdt, Lev Ivanov, Matil'da Madaeva, Liubov' Radina

Note: This ballet, with music by Jacques Offenbach and choreography by Marie Taglioni, was first produced on 26 November 1861 at the Paris Opéra under the title *Le Papillon*. According to Ekaterina Vazem, for whom Petipa created the principal ballerina role, her variation in the "Dances of the Butterflies" was to music of a waltz by Luigi Venzano.

### *The Naiad and the Fisherman*

Fantastic ballet in 3 acts and 5 scenes.

Music: Cesare Pugni

Libretto: Jules Perrot

Choreography: Marius Petipa, after Jules Perrot

Sets: Andrei Roller (Scenes 1, 3, 4, and 5), Heinrich Wagner (Scenes 2 and 6)

First performance: 27 October 1874, Bolshoi Theater, St. Petersburg

Principal dancer: Evgeniia Sokolova (Ondine)

Revivals:

20 September 1892, Maryinsky Theater, St. Petersburg

Principal dancers: Varvara Nikitina (Ondine), Pavel Gerdt (Matteo), Marie Petipa (Giannina), Ekaterina Stepanova (Theresa), Sergei Luk'ianov (Antonio), Georgii Kiaksht and Sergei Litavkii (Fishermen), Anna Johansson (Mistress of the Naiads)

7 December 1903, Maryinsky Theater, St. Petersburg, staged by Alexander Shiriaev

Principal dancers: Anna Pavlova (Ondine), Sergei Legat (Matteo), Vera Trefilova (Giannina), Antonina Iakovleva (Theresa), Varvara Rykhliakova (Mistress of the Naiads)

Note: This ballet, with choreography by Jules Perrot, was first produced at Her Majesty's Theater, London, on 22 June 1843 as *Ondine, ou la Naiade*. On 30 January 1851, Perrot restaged the work as *The Naiad and the Fisherman* at the Bolshoi Theater, St. Petersburg, with Carlotta Grisi as Ondine and the choreographer in the role of Matteo. One act of Petipa's revised version was presented on 31 January 1871, but already in 1867, when he rehearsed the ballet for Ekaterina Vazem, he added two new variations and elaborated the Pas de l'Ombre to include double turns and additional pointe work.

### *The Bandits*

Ballet in 2 acts and 5 scenes, with prologue.

Music: Ludwig Minkus

Libretto: Marius Petipa, after the novella *La Gitanilla* by Miguel de Cervantes

Choreography: Marius Petipa

Sets: Heinrich Wagner (Act I and Apotheosis), Andrei Roller (Act II)

Costumes: I. Panov

First performance: 26 January 1875, Bolshoi Theater, St. Petersburg

Principal dancer: Ekaterina Vazem

### *The Adventures of Peleus*

Mythological ballet in 3 acts and 5 scenes.

Music: Ludwig Minkus, with additional music by Léo Delibes

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Heinrich Wagner (Scenes 1 and 3), Matvei Shishkov (Scene 2 and, with Ivan Andreev, Scene 4), Andrei Roller (Scene 5)

First performance: 18 January 1876, Bolshoi Theater, St. Petersburg

Principal dancer: Evgeniia Sokolova (Thetis)

### *A Midsummer Night's Dream*

Fantastic ballet in 1 act.

Music: Felix Mendelssohn, with additional music by Ludwig Minkus

Libretto: Marius Petipa, after the play by William Shakespeare

Choreography: Marius Petipa

Sets: Mikhail Bocharov, Piotr Lambin

First performance: 14 July 1876, Peterhof (court performance); 25 September 1876, Maryinsky Theater, St. Petersburg

Principal dancers: Evgeniia Sokolova (Titania), Pavel Gerdt (Oberon)

### *La Bayadère*

Ballet in 4 acts and 7 scenes, with apotheosis.

Music: Ludwig Minkus

Libretto: Marius Petipa and Sergei Khudekov

Choreography: Marius Petipa

Sets: Mikhail Bocharov (Scene 1), Matvei Shishkov (Scenes 2 and 3), Ivan Andreev (Scenes 4 and 6), Heinrich Wagner (Scene 5), Andrei Roller (Scene 7 and Apotheosis)

First performance: 23 January 1877, Bolshoi Theater, St. Petersburg

Principal dancers: Ekaterina Vazem (Nikia), Lev Ivanov (Solor), Mariia Gorshenkova (Gamzatti), Christian Johanson (Rajah Dugmanta), Nikolai Gol'ts (Great Brahmin)

Revivals:

3 December 1900, Maryinsky Theater, St. Petersburg

Sets: Adol'f Kvapp (Scene 1), Konstantin Ivanov (Scenes 2 and 6; Apotheosis), Piotr Lambin (Scenes 3 and 5), Orest Allegri (Scene 4)



Principal dancers: Mathilde Kchessinska (Nikia), Nikolai Aistov (Rajah Dugmanta), Olga Preobrajenska (Gamzatti), Pavel Gerdt (Solor), Felix Kchessinsky (Great Brahmin)

Note: The theme of the ballet was probably inspired by Filippo Taglioni's *Le Dieu et la Bayadère*, first produced at the Paris Opéra on 13 October 1830 and restaged at the Theatre Royal, Drury Lane, London, in 1833 as *The Maid of Cashmere*.

### *Roxana, The Beauty of Montenegro*

Fantastic ballet in 4 acts.

Music: Ludwig Minkus

Libretto: Sergei Khudekov and Marius Petipa

Choreography: Marius Petipa

Sets: Mikhail Bocharov (Acts I and IV), Matvei Shishkov (Act II), Heinrich Wagner (Act III)

Costumes: P.I. Grigor'ev

First performance: 29 January 1878, Bolshoi Theater, St. Petersburg

Principal dancer: Evgeniia Sokolova (Roxana)

### *The Daughter of the Snows*

Fantastic ballet in 3 acts and 5 scenes.

Music: Ludwig Minkus

Libretto: Marius Petipa, after the Norwegian legend

Choreography: Marius Petipa

Sets: Matvei Shishkov (Act I), Heinrich Wagner (Act II), Mikhail Bocharov (Act III)

Costumes: Adolf Charlemagne

First performance: 7 January 1879, Bolshoi Theater, St. Petersburg

Principal dancer: Ekaterina Vazem

### *Frizak, the Barber, or, The Double Wedding*

Comic ballet in 1 act.

Music: orchestrated by Ludwig Minkus

Libretto: Marius Petipa

Choreography: Marius Petipa

First performance: 11 March 1879, Bolshoi Theater, St. Petersburg

Note: Petipa's authorship of the libretto is open to question. Quite probably, it was based on the libretto of a ballet produced by his father in Brussels on 10 February 1822.

### *Mlada*

Fantastic ballet in 4 acts and 9 scenes.

Music: Ludwig Minkus

Libretto: Stepan Gedeonov

Choreography: Marius Petipa

Sets: Matvei Shishkov, Mikhail Bocharov, Heinrich Wagner, V. Egorov, Aleksei Lupanov

Costumes: V. Prokhorov, I. Panov

First performance: 2 December 1879, Bolshoi Theater, St. Petersburg

Principal dancers: Evgeniia Sokolova (Mlada's Shade), Felix Kchessinsky (Mstivoi, Prince Ratarskii), Mariia Gorshenkova (Princess Voislava)

Revivals:

25 September 1896, Maryinsky Theater, St. Petersburg, in 4 acts and 6 scenes

Sets: Ivan Andreev (Act I; Act III, Scene 3), Mikhail Bocharov (Act II; Act III, Scenes 1 and 2; Act IV; Apotheosis) (all created for the 1892 production of Nikolai Rimsky-Korsakov's opera)

Principal dancers: Mathilde Kchessinska (Mlada's Shade), Felix Kchessinsky (Mstivoi, Prince Ratarskii), Marie Petipa (Princess Voislava), Pavel Gerdt (Jaromir, Prince Arkonskii), Nadezhda Petipa (Sviatokhna), Aleksandr Shiriaev (Jester)

### *La Fille du Danube*

Ballet in 2 acts and 4 scenes.

Music: Adolphe Adam

Libretto: Filippo Taglioni

Choreography: Marius Petipa, after Filippo Taglioni

Sets: Heinrich Wagner (Scenes 1, 3, and 4)

First performance: 24 February 1880, Bolshoi Theater, St. Petersburg

Principal dancers: Ekaterina Vazem (Fleur-des-Champs), Pavel Gerdt (Rudolph)

Note: This ballet, with choreography by Filippo Taglioni and with Marie Taglioni as Fleur-des-Champs, was first produced at the Paris Opéra on 21 September 1836. The work was restaged in 1837 at the Theatre Royal, Drury Lane, London (as *Daughter of the Danube*), and, subsequently, at the Bolshoi Theater, St. Petersburg, with Taglioni and her father in the principal roles.

### *Zoraiya, or The Moorish Girl in Spain*

Ballet in 4 acts and 7 scenes.

Music: Ludwig Minkus

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Mikhail Bocharov (Scenes 1 and 5), Heinrich Wagner (Scenes 2 and 3), Matvei Shishkov (Scenes 4 and 6)

Costumes: Adolf Charlemagne

First performance: 1 February 1881, Bolshoi Theater, St. Petersburg

Principal dancers: Ekaterina Vazem (Zoraiya), Felix Kchessinsky (Caliph Abderraman), Liubov' Savitskaia (Tisbah), Lev Ivanov (Ali-Ben-Tamarat), Pavel Gerdt (Abu-Soliman)

### *La Vivandière*

Ballet in 1 act.

Music: Cesare Pugni

Libretto: Arthur Saint-Léon

Choreography: Marius Petipa, after Arthur Saint-Léon and Jules Perrot

First performance: 8 October 1881, Maryinsky Theater, St. Petersburg

Principal dancers: Ekaterina Vazem (Kathi), Pavel Gerdt (Hans)



Note: This ballet, with choreography by Arthur Saint-Léon, was first produced at Her Majesty's Theatre, London, on 23 May 1844. The first Russian production, by Jules Perrot after Saint-Léon, took place at the Bolshoi Theater, St. Petersburg, on 13 December 1855.

### *Pâquerette*

Ballet in 4 acts and 7 scenes.

Music: François Benoist, Cesare Pugni, Ludwig Minkus

Libretto: Théophile Gautier

Choreography: Marius Petipa, after Arthur Saint-Léon

Sets: Heinrich Wagner (Scenes 1, 3, and 4), Aleksei Lupanov and V. Egorov (Scenes 2 and 5), Mikhail Bocharov (Scenes 6 and 7)

Costumes: Adolf Charlemagne

First performance: 10 January 1882, Bolshoi Theater, St. Petersburg

Principal dancer: Evgeniia Sokolova (*Pâquerette*)

Note: This ballet, with choreography by Arthur Saint-Léon and music by François Benoist, was first produced at the Paris Opéra on 15 January 1851. The first Russian production, staged by the choreographer and with additional music by Cesare Pugni, took place at the Bolshoi Theater, St. Petersburg, on 28 January 1860.

### *Night and Day*

Fantastic ballet in 1 act.

Music: Ludwig Minkus

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Mikhail Bocharov, Karl Val'ts

Costumes: Adolf Charlemagne, Baron Klodt, P.I. Grigor'ev

First performance: 18 May 1883, Bolshoi Theater, Moscow (gala performance)

Principal dancers: Evgeniia Sokolova (Queen of Night), Ekaterina Vazem (Queen of Day), Mariia Gorshenkova (Night Star), Varvara Nikitina (A Dove)

### *The Cyprus Statue, or Pygmalion*

Ballet in 4 acts and 6 scenes, with apotheosis.

Music: Prince Trubetskoi

Libretto: Prince Trubetskoi

Choreography: Marius Petipa

Sets: Matvei Shishkov, with Mikhail Bocharov (Act I, Scene 1; Act II, Scene 2), Mikhail Bocharov (Act III, Scenes 3 and 4), Heinrich Wagner (Act IV, Scene 6; Apotheosis)

Costumes: P.I. Grigor'ev

First performance: 11 December 1883, Bolshoi Theater, St. Petersburg

Principal dancers: Evgeniia Sokolova (*Galatea*), Liubov' Radina (*Ramis*), Anna Johansson (*Pygmalion*)

### *Giselle*

Fantastic ballet in 2 acts.

Music: Adolphe Adam

Libretto: Henri Vernoy de Saint-Georges, Théophile Gautier, Jean Coralli

Choreography: Marius Petipa, after Jean Coralli and Jules Perrot

First performance: 5 February 1884, Bolshoi Theater, St. Petersburg

Principal dancer: Mariia Gorshenkova (*Giselle*)

Note: This ballet, with choreography by Jean Coralli and Jules Perrot, was first produced at the Paris Opéra on 28 June 1841. The first Russian production was staged by Titus at the Bolshoi Theater, St. Petersburg, on 18 December 1842. According to Natalia Roslavleva (*Era of the Russian Ballet*, p. 88), "in 1850 Petipa produced *Giselle* for Carlotta Grisi after Perrot's indications, but introducing many of his own independent touches in the dance of the Wilis (Act II). (Later, in . . . 1884, he expanded these into the famous 'Grand Pas des Wilis'.)"

### *Coppélia*

Ballet in 3 acts.

Music: Léo Delibes

Libretto: Charles Nutter and Arthur Saint-Léon

Choreography: Marius Petipa, after Arthur Saint-Léon

Costumes: P.I. Grigor'ev

First performance: 25 November 1884, Bolshoi Theater, St. Petersburg

Principal dancers: Varvara Nikitina (*Swanilda*), Pavel Gerdt (*Franz*), Timofei Stukolkin (*Dr. Coppélius*)

Note: This ballet, with choreography by Arthur Saint-Léon, was first produced on 25 May 1870 at the Paris Opéra. The first Russian production, by Joseph Hansen after Saint-Léon, took place at the Bolshoi Theater, Moscow, on 24 January 1882. In 1894, the ballet was revived at the Maryinsky by Enrico Cecchetti, with choreography after Petipa and with Pierina Legnani in the role of *Swanilda*. The sets for this 1894 revival were by Ivan Andreev, Heinrich Levogt, and Piotr Lambin; the costumes, by Evgenii Ponomarev.

### *The Willful Wife*

Ballet in 4 acts and 5 scenes.

Music: Adolphe Adam, with additional music by Ludwig Minkus

Libretto: Adolphe de Leuven and Joseph Mazilier

Choreography: Marius Petipa, after Joseph Mazilier and Jules Perrot

Sets: Matvei Shishkov, Mikhail Bocharov, [?] Aubet

First performance: 23 January 1885, Bolshoi Theater, St. Petersburg

Principal dancers: Evgeniia Sokolova (*Countess Berta*), Mariia Gorshenkova (*A Basket Maker*)

Note: This ballet, in 2 acts and 3 scenes with choreography by Joseph Mazilier and music by Adolphe Adam, was first produced on 11 August 1845 at the Paris Opéra as *Le Diable à Quatre*. The first Russian production, by dancer Ekaterina Sankovskaia, took place at Moscow's Bolshoi Theater in 1846.



A version in 4 acts and 5 scenes was staged by Jules Perrot, with additional music by Cesare Pugni, at St. Petersburg's Bolshoi Theater on 14 November 1851.

### *Vain Precautions (La Fille Mal Gardée)*

Comic ballet in 3 acts and 4 scenes.

Music: Peter Ludwig Hertel

Libretto: Jean Dauberval

Choreography: Lev Ivanov and Marius Petipa

First performance: 15 December 1885, Bolshoi Theater, St. Petersburg

Principal dancers: Virginia Zucchi (Lise), Pavel Gerdt (Colin)

Revivals:

25 September 1894, Maryinsky Theater, St. Petersburg

Principal dancers: Hedviga Hantenberg (Lise), Pavel Gerdt (Colin), Alexander Gorsky (Alain), Enrico Cecchetti (Mother Simone)

Note: This ballet, with choreography by Jean Dauberval and music by an unidentified composer, was first produced on 1 July 1789 at the Grand Théâtre, Bordeaux. The first Russian production, by Giuseppe Solomoni, took place at the Petrovskii Theater, Moscow, on 14 December 1800, and was followed by stagings by various choreographers, including Jean Lamiral (Moscow, 1808), Charles Didelot (St. Petersburg, 1808), Irakly Nikitin (Moscow, 1845), and Jules Perrot (St. Petersburg, 1854). The music for the Nikitin and Perrot versions was by François Joseph Hérold, whose score had first been used by Jean Aumer at the Paris Opéra in 1828. The Hertel music of the Ivanov-Petipa version was first used by Paul Taglioni for his 1864 production in Berlin. The extent of Petipa's contribution to Ivanov's first major undertaking as a choreographer remains unclear.

### *The Magic Pills*

Ballet-féerie in 3 acts and 13 scenes.

Music: Ludwig Minkus

Libretto: F. Laloux, Auguste Anicet-Bourgeois, [?] Lorand

Choreography: Marius Petipa

Sets: Konstantin Ivanov (Scenes 1 and 2), Mikhail Bocharov (Scenes 3, 4, 5, and 10), Matvei Shishkov (Scenes 6, 7, and 11), Heinrich Wagner (Scene 8), Heinrich Levogt (Scenes 9, 12, and 13)

First performance: 9 February 1886, Maryinsky Theater, St. Petersburg

### *The King's Command*

Ballet in 4 acts and 6 scenes.

Music: Albert Vinentini

Libretto: Marius Petipa, after E.[M.?] Godinet

Choreography: Marius Petipa

Sets: Francesco Zuccarelli (Act I, Scene 1), [?] Aubert (Act I, Scene 2), V. Ovsiannikov (Act II, Scene 1), Heinrich Levogt (Act III), Ivan Andreev (Act IV)

First performance: 14 February 1886, Bolshoi Theater, St. Petersburg

Principal dancer: Virginia Zucchi (Pepita)

Revivals:

30 November 1887, Maryinsky Theater, St. Petersburg, with two additional dances, the Gallarda in the last act and a pas de deux entitled "The Fisherman and the Pearl" for Virginia Zucchi and Enrico Cecchetti

Principal dancer: Virginia Zucchi (Pepita)

### *Les Offrandes à l'amour, ou le Bonheur est d'aimer (The Offerings to Love, or Happiness is Loving)*

Ballet in 1 act.

Music: Ludwig Minkus

Libretto: Marius Petipa

Choreography: Marius Petipa

Costumes: Adolf Charlemagne

First performance: 22 July 1886, Peterhof (gala performance); 25 November 1886, Maryinsky Theater, St. Petersburg

### *Esmeralda*

Ballet in 4 acts and 5 scenes.

Music: Cesare Pugni, with additional music for the "Pas de six" by Riccardo Drigo

Libretto: Jules Perrot, after the novel *Notre Dame de Paris* by Victor Hugo

Choreography: Marius Petipa, after Jules Perrot

Sets: Ivan Andreev (Act I), Heinrich Levogt (Act III, Act IV, Scenes 1 and 2)

First performance: 17 December 1886, Maryinsky Theater, St. Petersburg

Principal dancers: Virginia Zucchi (Esmeralda), Pavel Gerdt (Pierre Gringoire), Felix Kchessinsky (Claude Frolo), Joseph Kchessinsky (Phoebus de Chateaupers), Al'fred Bekefi (Quasimodo)

Revivals:

21 November 1898, Maryinsky Theater, St. Petersburg

Sets: Leonid Andreev and Orest Allegri (Act I), Vasilii Shiriaev (Act II), Gavriel Kamenskii and Grigori Iakovlev (Act III), Sergei Vorob'ev (Act IV, Scene 1), Orest Allegri (Act 4, Scene 2)

Principal dancers: Mathilde Kchessinska (Esmeralda), Pavel Gerdt (Pierre Gringoire), Nikolai Aistov (Claude Frolo), Joseph Kchessinsky (Phoebus de Chateaupers), Al'fred Bekefi (Quasimodo)

Note: This ballet, with choreography by Jules Perrot and music by Cesare Pugni, was first produced at Her Majesty's Theatre, London, on 9 March 1844. The first Russian production, staged by the choreographer, took place at the Bolshoi Theater, St. Petersburg, on 21 December 1848. According to Petipa, who danced the role of Phoebus de Chateaupers at the Petersburg premiere, he conducted the initial rehearsals. (See *Russian Ballet Master: The Memoirs of Marius Petipa*, p. 31.)

Although the 1886 production is considered Petipa's definitive revision of the ballet, he had been tinkering with it since 1866. According to Ivor Guest (*Jules Perrot*, p. 349), in that year Petipa added a pas de deux for Claudina Cucchi of such originality that it was long remembered as the "pas Cucchi." For Evgeniia Sokolova in the early 1870s, he arranged a pas de dix to music by Iurii Gerber, and a new pas de cinq was inserted when Adèle Grantzow first danced it in 1872.



*The Haarlem Tulip*

Fantastic ballet in 3 acts and 4 scenes.

Music: Boris Fitinghoff-Schell

Libretto: Lev Ivanov

Choreography: Lev Ivanov and Marius Petipa

Sets: Heinrich Levogt

Costumes: Evgenii Ponomarev

First performance: 4 October 1887, Maryinsky Theater, St. Petersburg

Principal dancers: Emma Bessone (Emma), Pavel Gerdt (Peters), Al'fred Bekefi (Andres)

Revivals:

1902, Imperial Theatrical School, St. Petersburg, as *The Tulip Field*

Choreography: Klavdiia Kulichevskaja, after Lev Ivanov and Marius Petipa (Act II only)

16 April 1903, Maryinsky Theater, St. Petersburg

Choreography: Lev Ivanov and Marius Petipa, staged by Aleksandr Shiriaev, with the interpolation in Act I of a pas de trois reworked from the pas de six of the ballet *Javotte*, or *The Mexican Brigands*

Principal dancers: Vera Trefilova (Emma), Tamara Karsavina, Elena Poliakova, Mikhail Obukhov (pas de trois)

Note: It is difficult to ascertain the extent of Petipa's contribution either to the original ballet or to the 1903 revival. The *Yearbook of the Imperial Theaters* for the 1902-1903 season credits the original work to Ivanov and the revival to Shiriaev, but does not identify the choreographer of the interpolated pas de trois or of the pas de six from which it was drawn. *Javotte*, or *The Mexican Brigands*, to music by Camille Saint-Saëns, was choreographed by Pavel Gerdt in 1902. In all probability, the ballet was a reworking of the 1896 *Javotte*, also to Saint-Saëns, produced by Madame Mariquita at the Grand Théâtre, Lyons.

*Fiammetta*

Fantastic ballet in 4 acts.

Music: Ludwig Minkus

Libretto: Arthur Saint-Léon

Choreography: Marius Petipa and Lev Ivanov, after Arthur Saint-Léon

Costumes: Evgenii Ponomarev

First performance: 6 December 1887, Maryinsky Theater, St. Petersburg

Principal dancer: Elena Cornalba (Fiammetta)

Note: This ballet, with choreography by Arthur Saint-Léon, was first produced on 12 November 1863 at the Bolshoi Theater, Moscow, as *The Flame of Love*, or *The Salamander*. On 13 February 1864 it was restaged by the choreographer at the Bolshoi Theater, St. Petersburg as *Fiammetta*, or *The Triumph of Love*.

*The Vestal*

Ballet in 3 acts and 4 scenes.

Music: Mikhail Ivanov

Libretto: Sergei Khudekov

Choreography: Marius Petipa

Sets: Francesco Zuccarelli (Act I), Mikhail Bocharov (Act II), Heinrich Levogt (Act III, Scenes 1 and 2)

First performance: 17 February 1888, Maryinsky Theater, St. Petersburg

Principal dancer: Elena Cornalba (Amata), Pavel Gerdt (Lucio), Mariia Gorshenkova (Claudia), Felix Kchessinsky (Julius Flac), Nikolai Aistov (High Priest)

*Le Talisman*

Fantastic ballet in 4 acts and 7 scenes, with prologue and epilogue.

Music: Riccardo Drigo

Libretto: Konstantin Tarnovskii and Marius Petipa

Choreography: Marius Petipa

Sets: Heinrich Levogt (Prologue and Epilogue), Ivan Andreev (Acts I and IV), Mikhail Bocharov (Act II, Scenes 1 and 2), Matvei Shishkov (Act III)

Costumes: Evgenii Ponomarev

First performance: 25 January 1889, Maryinsky Theater, St. Petersburg

Principal dancer: Elena Cornalba (Niriti)

Revivals:

22 October 1895, Maryinsky Theater, St. Petersburg

Principal dancer: Pierina Legnani

29 November 1909, Maryinsky Theater, St. Petersburg, in a new orchestration by the composer

Choreography: Marius Petipa, staged by Nicolas Legat

Principal dancers: Olga Preobrajenska (Niriti), Pavel Gerdt (Akdar), Nicolas Legat (Nouredin)

*Les Caprices du Papillon*

Ballet in 1 act.

Music: Nikolai Krotkov

Libretto: Marius Petipa, after the poem "The Grasshopper Musician" by Iakov Polonskii

Choreography: Marius Petipa

Set: Mikhail Bocharov

Costumes: Pavel Kamenskii

First performance: 5 June 1889, Maryinsky Theater, St.

Petersburg (gala performance); 25 October 1889, Maryinsky Theater, St. Petersburg (first public performance)

Principal dancers: Varvara Nikitina (Butterfly), Pavel Gerdt (Phoenix/Butterfly), Sergei Litavkii (Grasshopper), Mariia Anderson (Fly), Aleksandr Shiriaev (Spider), Sergei Legat (Nightingale)

Revivals:

22 October 1895, Maryinsky Theater, St. Petersburg

Principal dancers: Liubov' Roslavleva (Butterfly), Nicolas Legat (Phoenix/Butterfly), Enrico Cecchetti (Grasshopper), Olga Preobrajenska (Fly), Aleksandr Shiriaev (Spider), Sergei Legat (Nightingale)

*The Sleeping Beauty*

Ballet-féerie in 3 acts, with prologue.

Music: Pyotr Ilych Tchaikovsky

Libretto: Ivan Alexandrovich Vsevolozhsky, after the tales of Charles Perrault

Choreography: Marius Petipa



Sets: Heinrich Levogt (Prologue), Mikahil Bocharov (Act II, Scene 1; with Ivan Andreev, Act I), Konstantin Ivanov (Act II, Scene 2), Matvei Shishkov (Act III and Apotheosis)

Costumes: Ivan Vsevolozhsky

First performance: 3 January 1890, Maryinsky Theater, St. Petersburg

Principal dancers: Carlotta Brianza (Aurora), Pavel Gerdt (Prince Charming), Marie Petipa (Lilac Fairy), Enrico Cecchetti (Carabosse), Varvara Nikitina (Princess Florine), Enrico Cecchetti (Blue Bird)

Note: The choreography of the Blue Bird pas de deux was by Enrico Cecchetti. On 16 February 1914 the ballet was revived at the Maryinsky Theater by Alexander Gorsky. For this production a new variation for the Lilac Fairy was choreographed by Fedor Lopukhov.

### *The Water Lily*

Choreographic fantasy in 1 act.

Music: Nikolai Krotkov

Libretto: Marius Petipa

Choreography: Marius Petipa

Set: Mikhail Bocharov

Costumes: Evgenii Ponomarev

First performance: 11 November 1890, Maryinsky Theater, St. Petersburg

Principal dancer: Carlotta Brianza

### *Kalkabrino*

Fantastic ballet in 3 acts.

Music: Ludwig Minkus

Libretto: Modest Tchaikovsky and Marius Petipa

Choreography: Marius Petipa

Sets: Vasilii Vasil'ev (Act I), Mikhail Bocharov (Act II), Ivan Andreev (Act III)

Costumes: Evgenii Ponomarev

First performance: 13 February 1891, Maryinsky Theater, St. Petersburg

Principal dancers: Carlotta Brianza (Marietta/Draginiatza), Pavel Gerdt (Kalkabrino), Marie Petipa (Cigala), Enrico Cecchetti (Reuben), Felix Kchessinsky (Ren)

### *A Fairy Tale*

Fantastic ballet in 1 act.

Music: [?] Richter

Choreography: Marius Petipa

First performance: 4 April 1891, Imperial Theatrical School, St. Petersburg

### *La Sylphide*

Ballet in 2 acts.

Music: Jean Schneitzhoeffter, with additional music by Riccardo Drigo

Libretto: Adolphe Nourrit

Choreography: Marius Petipa, after Filippo Taglioni

Sets: Heinrich Levogt (Act I), Mikhail Bocharov (Act II)

Costumes: Evgenii Ponomarev

First performance: 19 January 1892, Maryinsky Theater, St. Petersburg

Principal dancers: Varvara Nikitina (Sylphide), Pavel Gerdt (James)

Note: This ballet, with choreography by Filippo Taglioni and music by Jean Schneitzhoeffter, was first produced on 12 March 1832 at the Paris Opéra. The first Russian production, by Titus after Taglioni, took place at the Bolshoi Theater, St. Petersburg, on 28 May 1835.

### *The Nutcracker*

Ballet-féerie in 2 acts and 3 scenes.

Music: Pyotr Ilych Tchaikovsky

Libretto: Marius Petipa, after the story by E.T.A. Hoffmann

Choreography: Lev Ivanov

Sets: Konstantin Ivanov (Scenes 1 and 3), Mikhail Bocharov (Scene 2)

Costumes: Ivan Vsevolozhsky, Evgenii Ponomarev

First performance: 6 December 1892, Maryinsky Theater, St. Petersburg

Principal dancers: Antonietta Dell'Era (Sugar Plum Fairy), Pavel Gerdt (Prince Kokliush), Timofei Stukolkin (Drosselmeyer), Stanislava Belinskaia (Clara), Vasilii Stukolkin (Fritz), Sergei Legat (Nutcracker), Olga Preobrajenska (Columbine), Georgii Kiaksht (Harlequin)

### *Cinderella*

Fantastic ballet in 3 acts.

Music: Boris Fitinghoff-Schell

Libretto: Lidiia Pashkova, after the story by Charles Perrault

Choreography: Marius Petipa, Enrico Cecchetti, Lev Ivanov

Sets: Heinrich Levogt (Act I), Matvei Shishkov (Act II), Mikhail Bocharov (Act III)

First performance: 5 December 1893, Maryinsky Theater, St. Petersburg

Principal dancers: Pierina Legnani (Cinderella), Pavel Gerdt (Prince Charming), Nikolai Aistov (King), Alexei Bulgakov (Chamberlain), Anna Johansson (Good Fairy)

Note: Enrico Cecchetti staged Acts I and III; Lev Ivanov, Act II. Both the general plan and the details of the ballet were worked out by Petipa. Although several productions had previously mined the theme, this was the first to the score by Boris Fitinghoff-Schell.

### *The Awakening of Flora*

Anacreontic ballet in 1 act.

Music: Riccardo Drigo

Libretto: Marius Petipa, Lev Ivanov

Choreography: Marius Petipa

Set: Mikhail Bocharov

Costumes: Evgenii Ponomarev

First performance: 28 July 1894, Peterhof (gala performance)

Principal dancer: Mathilde Kchessinska (Flora)



*Swan Lake*

Fantastic ballet in 3 acts and 4 scenes.

Music: Pyotr Ilych Tchaikovsky

Libretto: Vladimir Begichev and Vasilii Gel'tser, as edited by Modest Tchaikovsky

Choreography: Marius Petipa (Act I, Scene 1; Act II), Lev Ivanov (Act I, Scene 2; Act III)

Sets: Ivan Andreev (Act I, Scene 1), Mikhail Bocharov (Act I, Scene 2; Act III; Apotheosis), Heinrich Levogt (Act II)

Costumes: Evgenii Ponomarev

First performance: 15 January 1895, Maryinsky Theater, St. Petersburg

Principal dancers: Pierina Legnani (Odette/Odile), Pavel Gerdt (Siegfried), Alexei Bulgakov (Rothbart)

Note: Act I, Scene 2 (Act II in most American productions) was first given on 17 February 1894 at the Maryinsky Theater as part of a Tchaikovsky memorial program. The role of Odette was danced by Pierina Legnani. The earliest version of the ballet, with choreography by Julius Reisinger, was produced at the Bolshoi Theater, Moscow, on 20 February 1877.

*The Little Humpbacked Horse, or The Tsar Maiden*

Magic ballet in 4 acts and 8 scenes, with apotheosis.

Music: Cesare Pugni

Libretto: Arthur Saint-Léon, after the story by Piotr Ershov

Choreography: Marius Petipa, after Arthur Saint-Léon

Sets: Vasilii Perminov (Act I, Scenes 1 and 2), Konstantin Ivanov (Act II, Scene 1), Heinrich Levogt (Act III, Scenes 1, 2, and 3), Piotr Lambin (Act IV, Scene 1; Apotheosis)

Costumes: Evgenii Ponomarev

First performance: 6 December 1895, Maryinsky Theater, St. Petersburg

Principal dancers: Pierina Legnani (Tsar Maiden), Aleksandr Shiriaev (Ivanushka), Felix Kchessinsky (Khan)

Note: This ballet, with choreography by Arthur Saint-Léon, was first produced on 3 December 1864 at the Bolshoi Theater, St. Petersburg.

*Halt of the Cavalry*

Character ballet in 1 act.

Music: Johann Armsheimer

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Heinrich Levogt

Costumes: Evgenii Ponomarev

First performance: 21 January 1896, Maryinsky Theater, St. Petersburg

Principal dancers: Pierina Legnani (Theresa), Pavel Gerdt (Pierre), Marie Petipa (Marie), Sergei Legat (A Cornet of Lancers), Alfred Bekeli (Captain of Hussars), Sergei Luk'ianov (Colonel of Hussars), Joseph Kchessinsky (An Officer of Lancers)

*The Pearl*

Ballet in 1 act.

Music: Riccardo Drigo

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Piotr Lambin, after the designs by Mikhail Bocharov

First performance: 17 May 1896, Bolshoi Theater, Moscow (gala performance)

Principal dancer: Pierina Legnani

Note: On 18 July 1898, the ballet was given a second gala performance, this time at Peterhof. Only on 23 January 1900, at the Maryinsky Theater, did the work receive its first public performance.

*Bluebeard*

Ballet-féerie in 3 acts and 7 scenes, with apotheosis.

Music: Peter Schenck

Libretto: Lidiia Pashkova, after the story by Charles Perrault

Choreography: Marius Petipa

Sets: Piotr Lambin (Act I), Konstantin Ivanov (Act II, Scene 1; Act III, Scene 1), Heinrich Levogt (Act II, Scenes 2, 3, and 4), Konstantin Ivanov and Vasilii Perminov (Act III, Scene 2)

First performance: 8 December 1896, Maryinsky Theater, St. Petersburg

Principal dancers: Pavel Gerdt (Bluebeard), Pierina Legnani (Ysaure), Olga Preobrajenska (Anne), Joseph Kchessinsky (Ebreward), Andrei Oblakov (Raymond)

Note: In 1910, this ballet was revived at the Maryinsky with choreography by Nicolas Legat, after Petipa, and with Pavel Gerdt and Mathilde Kchessinska in the principal roles.

*Thetis and Peleus*

Mythological ballet in 1 act.

Music: Ludwig Minkus, with additional music by Léo Delibes

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Piotr Lambin, Pavel Kamenskii

Costumes: Evgenii Ponomarev

First performance: 28 July 1897, Peterhof (gala performance)

Principal dancers: Pavel Gerdt (Peleus), Mathilde Kchessinska (Thetis), Ol'ga Leonova (Venus), Olga Preobrajenska (Amour), Liubov' Roslavleva (Flore), Sergei Legat (Adonis), Alexei Bulgakov (Jupiter)

Note: This was a shortened version of Petipa's ballet *The Adventures of Peleus*, produced on 18 January 1876.

*Raymonda*

Ballet in 3 acts and 4 scenes, with apotheosis.

Music: Alexander Glazunov

Libretto: Lidiia Pashkova, after the chivalric legend

Choreography: Marius Petipa

Sets: Orest Allegri (Act I, Scene 1), Piotr Lambin (Act I, Scene 2; Act III; Apotheosis), Konstantin Ivanov (Act II)

First performance: 7 January 1898, Maryinsky Theater, St. Petersburg



Principal dancers: Pierina Legnani (Raymonda), Pavel Gerdt (Abderrakhman), Sergei Legat (Jean de Brienne), Olga Preobrajenska (Henriette), Klavdiia Kulichevskaia (Clémence), Georgii Kiaksht (Bernard de Ventadour)

### *The Trial of Damis, or The Pranks of Love*

Ballet in 1 act.

Music: Alexander Glazunov

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Piotr Lambin

Costumes: Evgenii Ponomarev

First performance: 17 January 1900, Hermitage Theater, St. Petersburg; 23 January 1900, Maryinsky Theater, St. Petersburg

Principal dancers: Pierina Legnani (Isabelle), Pavel Gerdt (Damis) Josephine Cecchetti (Duchess Lucinde), Klavdiia Kulichevskaia (Marinnette)

### *The Seasons*

Allegorical ballet in 1 act and 4 scenes.

Music: Alexander Glazunov

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Piotr Lambin

Costumes: Evgenii Ponomarev

First performance: 7 February 1900, Hermitage Theater, St. Petersburg; 13 February 1900, Maryinsky Theater, St. Petersburg

Principal dancers: Mathilde Kchessinska (Spirit of the Corn), Anna Pavlova (Hoar-Frost), Olga Preobrajenska (Rose), Alexei Bulgakov (Winter), Pavel Gerdt (Bacchus), Marie Petipa (Bacchante), Alexander Gorsky (Faun), Varvara Rykhliakova (Swallow), Nicolas Legat (Zephyr)

Note: In 1907 this ballet was revived at the Maryinsky with choreography by Nicolas Legat, after Petipa, and new costumes by Alexander Golovin. The principal dancers were Olga Preobrajenska (Spirit of the Corn), Agrippina Vaganova (Hoar-Frost), Vera Trefilova (Rose), Nikolai Soliannikov (Winter), Mikhail Obukhov (Zephyr), El'za Vill' (Ice), Georgii Kiaksht (Hail), Varvara Rykhliakova (Swallow).

### *Les Millions d'Arlequin*

Harlequinade in 2 acts.

Music: Riccardo Drigo

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Orest Allegri

Costumes: Evgenii Ponomarev

First performance: 10 February 1900, Hermitage Theater, St. Petersburg; 13 February 1900, Maryinsky Theater, St. Petersburg

Principal dancers: Mathilde Kchessinska (Colombine), Georgii Kiaksht (Harlequin), Olga Preobrajenska (Pierrette), Sergei Luk'ianov (Pierrot), Enrico Cecchetti (Cassandre), Anna Urakova (Good Fairy and Notary)

### *Les Elèves de Dupré (The Pupils of Dupré)*

Ballet in 2 acts.

Music: Albert Vizentini, Léo Delibes, and others

Libretto: Marius Petipa

Choreography: Marius Petipa

Sets: Orest Allegri (Act I), Heinrich Levogt and Orest Allegri (Act II)

Costumes: Evgenii Ponomarev

First performance: 14 February 1900, Hermitage Theater, St. Petersburg

Principal dancers: Lev Ivanov (Comte de Montignac), Josephine Cecchetti (Comtesse de Montignac), Varvara Rykhliakova (Rose), Olga Preobrajenska (Violette), Klavdiia Kulichevskaia (Marguerite), Evgeniia Obukhova (Thought), Pierina Legnani (Camargo), Aleksandr Shiriaev (Dupré), Sergei Legat (Vestris), Nikolai Aistov (Monsieur de Prévot), Stanislav Gillert (Monsieur de Bery), Felix Kchessinsky (Comte), Varvara Pavlova (Baron), Julie Sedova (Marquis), Nadezhda Bakerkina (Vicomte), Pavel Gerdt (Louis XV), Marie Petipa (Madame de Pompadour), Alexei Bulgakov (Master of Ceremonies)

Note: This was a shortened version of Petipa's ballet *The King's Command*, produced on 14 February 1886.

### *Le Coeur de la Marquise (The Heart of the Marquise)*

Pantomime in 1 act, with a prologue and epilogue in verse by Frédéric Febvre.

Music: G. Giraud

Choreography: Marius Petipa

Sets and costumes: Léon Bakst

Scene painting: Orest Allegri

First performance: 22 February 1902, Hermitage Theater, St. Petersburg

Principal dancers: Olga Preobrajenska (Lisette), Nadezhda Petipa (A Young Woman), Enrico Cecchetti (Doctor Pierrot), Pavel Gerdt (Vicomte), Sergei Luk'ianov (Street Singer), Nicolas Legat, Sergei Legat, Georgii Kiaksht (Officers), Alexei Bulgakov (Servant)

Note: Eliza Balletta, Liia Salmon, and Mariia Besnier, all members of the French Drama Troupe, a constituent company of the Imperial Theaters, also appeared in the production, presumably in speaking roles.

### *The Magic Mirror*

Fantastic ballet in 4 acts and 7 scenes.

Music: Arsenii Koreschenko

Libretto: Marius Petipa and Ivan Vsevolozhsky, from the tales of Alexander Pushkin and the Brothers Grimm

Choreography: Marius Petipa

Sets: Alexander Golovin

Costumes: Gurliia Teliakovskaia

First performance: 9 February 1903, Maryinsky Theater, St. Petersburg

Principal dancers: Mathilde Kchessinska (Princess), Sergei Legat (Prince), Pavel Gerdt (King), Marie Petipa (Queen),



Nadezhda Petipa (Nurse), Anna Pavlova and Liubov' Egorova (Princess's retinue), Mikhail Obukhov and Michel Fokine (Prince's retinue)

*The Romance of the Rosebud and the Butterfly*

Ballet in 1 act and 3 scenes.

Music: Riccardo Drigo

Libretto: Ivan Vsevolozhsky

Choreography: Marius Petipa

First performance: see note

Principal dancers: Olga Preobrajenska, Mathilde Kchesinskaya, Pavel Gerdt, Anna Pavlova, Vera Trefilova, Michel Fokine

Note: This ballet, which was fully choreographed and rehearsed, was scheduled to be given at the Hermitage Theater, St. Petersburg, on 23 January 1904. Two weeks before the premiere, Petipa received word that the ballet would not be given. At least some of the costumes were designed by Vsevolozhsky. With regard to the sets, there is evidence suggesting that Petipa's son Marius did the preliminary design.

## Choreography for Operas

The dates given below refer to the first performance of productions with Petipa's choreography.

*Alessandro Stradella*

Music: Friedrich von Flotow

First performance: 7 January 1849, Bolshoi Theater, Moscow

Polka (Act II)

*Rusalka*

(choreographed with Nikolai Gol'ts)

Music: Alexander Dargomyzhsky

First performance: 4 May 1856, Circus-Theater, St. Petersburg

Slavonic Dance (Act II), Gypsy Dance (Act II), Dance of the Mermaids (Act IV)

*Martha*

Music: Friedrich von Flotow, with additional music for the divertissement by Cesare Pugni

First performance: 10 January 1859, Bolshoi Theater, St. Petersburg (Italian opera troupe)

National Dance, Character Dance, English Dance (Act I)

Note: The Italian opera troupe was one of the constituent companies of the Imperial Theaters. It was abolished in 1886.

*Orfeo ed Euridice*

Music: Christoph Willibald von Gluck

First performance: 15 April 1868, Bolshoi Theater, St. Petersburg (Italian opera troupe)

Dances and mime groups

*Hamlet*

Music: Ambroise Thomas

First performance: 14 October 1872, Bolshoi Theater, St. Petersburg (Italian opera troupe)

Traveling Players (Act III), Spring Festival (Act V)

*Tannhäuser*

Music: Richard Wagner

First performance: 13 December 1874, Maryinsky Theater, St. Petersburg

Groupings of Bacchantes, Nymphs, Graces, Shepherds, Satyrs, Naiads, and Sirens (Act I)

New production:

17 September 1899, Maryinsky Theater, St. Petersburg

*The Demon*

Music: Anton Rubinstein

First performance: 13 January 1875, Maryinsky Theater, St. Petersburg

Oriental Dance (Act III), Lezginka (Act III)

New production:

1 October 1884, Bolshoi Theater, St. Petersburg

*Aïda*

Music: Giuseppe Verdi

First performance: 19 November 1875, Bolshoi Theater, St. Petersburg (Italian opera troupe)

Dances of the Priestesses (Act I), Dances of the Negroes (Act II), Dances of the Almées (Act II)

*Il Guarany*

Music: Carlos Gomes

First performance: 31 January 1879, Bolshoi Theater, St. Petersburg (Italian opera troupe)

Dance of the Savages, Arrow Dance, March

*Die Königin von Saba (The Queen of Sheba)*

Music: Karl Goldmark

First performance: 11 February 1880, Bolshoi Theater, St. Petersburg (Italian opera troupe)



Amazons, Slaves, Negroes (Act I), Dance of the Almées,  
Dance of the Bayadères, Devil's Dance, Bacchanalia (Act  
IV)

### *Mefistofele*

Music: Arrigo Boito

First performance: 12 January 1881, Bolshoi Theater, St.  
Petersburg (Italian opera troupe)

Obertas (Act I), Sabbath Round Dance (Act II), Chorea  
(Act IV)

### *Le Roi de Lahore*

Music: Jules Massenet

First performance: 30 December 1881, Bolshoi Theater, St.  
Petersburg (Italian opera troupe)

Dances of the Almées (Act II), Fantastic Ballet — Adagio,  
Theme and Variation, Waltz, and Coda (Act III)

### *Robert le Diable*

Music: Giacomo Meyerbeer

First performance: 27 September 1882, Maryinsky Theater,  
St. Petersburg (Italian opera troupe)

Pas de cinq (Act II), Dances (Act III)

3 December 1882, Bolshoi Theater, St. Petersburg

Dances (Act III)

### *Carmen*

Music: Georges Bizet

First performance: 29 October 1882, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

Morena (Act II), Running of the Bulls, Stocking Weavers,  
Picadors, Fandango, Olé (Act IV)

Note: This appears to have been a new version of a production  
choreographed by Petipa in 1869.

### *Faust*

Music: Charles Gounod

First performance: 19 November 1882, Bolshoi Theater, St.  
Petersburg

Waltz (Act II), Walpurgisnacht (Act V)

Note: On 19 December 1882, the *Walpurgisnacht* was given at  
the Bolshoi Theater, St. Petersburg, as an independent  
ballet.

### *Les Huguenots*

Music: Giacomo Meyerbeer

First performance: 27 December 1882, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

Nymphs (Act II), Gypsy Dance (Act III)

New production:

25 March 1899, Maryinsky Theater, St. Petersburg

### *La Gioconda*

Music: Amilcare Ponchielli

First performance: 18 January 1883, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

New production:

21 January 1888, Maryinsky Theater, St. Petersburg

Furlana (Act I), Dance of the Hours—Morning, Afternoon,  
Evening, Night (Act III)

### *A Prisoner in the Caucasus*

Music: Cesar Cui

First performance: 4 February 1883, Bolshoi Theater, St.  
Petersburg

Oriental Dance (Act III), Lezginka (Act III)

### *L'Etoile du Nord*

Music: Giacomo Meyerbeer

First performance: 17 February 1883, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

### *Richard III*

Music: Gervais Bernard Gaston Salvayre

First performance: 9 December 1883, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

### *Philemon et Baucis*

Music: Charles Gounod

First performance: 19 December 1883, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

Dance of the Bacchantes (Act II)

### *Lallah-Roukh*

Music: Félicien César David

First performance: 24 January 1884, Bolshoi Theater, St.  
Petersburg

Dance of the Kashmiris (Act I)

### *Nero*

Music: Anton Rubinstein

First performance: 29 January 1884, Maryinsky Theater, St.  
Petersburg (Italian opera troupe)

### *Rogneda*

Music: Alexander Serov

First performance: 6 September 1884, Bolshoi Theater, St.  
Petersburg



Round Dance and Dance of the Wandering Players (Act II)

### *Aldona*

Music: Amilcare Ponchielli

First performance: 8 November 1884, Maryinsky Theater, St. Petersburg (Italian opera troupe)

Folk Dance (Act I), Andalusian Dance, Dances of the Greek Slaves, Soldiers' Dance (Act II)

### *Lakmé*

Music: Léo Delibes

First performance: 6 December 1884, Maryinsky Theater, St. Petersburg (Italian opera troupe)

Dances of the Bayadères, Tirana, Charming of the Snake (Act II)

### *Manon*

Music: Jules Massenet

First performance: 19 December 1885, Bolshoi Theater, St. Petersburg

Dances (Act III)

### *Tamara*

Music: Boris Fitinghoff-Schell

First performance: 22 April 1886, Maryinsky Theater, St. Petersburg

Bayadères, Lezginka (Act II), Tamara's Visions (Act IV)

### *Ruslan and Ludmilla*

Music: Mikhail Glinka

First performance: 31 August 1886, Maryinsky Theater, St. Petersburg

Veil Dances and Groups (Act II), Dances of the Black Sea Slaves, Oriental Dances, Lezginka (Act IV)

New production: 10 December 1904, Maryinsky Theater, St. Petersburg, with new choreography for the Lezginka by Aleksandr Shiriaev.

### *Fenella, ou la Muette de Portici*

Music: Daniel François Esprit Auber

First performance: 20 January 1887, Maryinsky Theater, St. Petersburg

Guaracha, Bolero, Tarantella (Act I)

Note: In this production the role of Fenella was played by Virginia Zucchi.

### *The Queen of Spades*

Music: Pyotr Ilych Tchaikovsky

First performance: 7 December 1890, Maryinsky Theater, St. Petersburg

Interlude "The Sincerity of the Shepherdess"—Shepherdesses, Shepherds, Zlatogor's Retinue (Act II, Scene 1)

### *Johann von Leyden*

Music: Giacomo Meyerbeer

First performance: 15 October 1891, Maryinsky Theater, St. Petersburg

Waltz (Act II), Redova, Skating Quadrille, Pas de Frileuses (Act II), Groups and Dances (Act V)

### *Dubrovsky*

Music: Eduard Napravnik

First performance: 3 January 1895, Maryinsky Theater, St. Petersburg

Quadrille (later called "Contredanse") and Polonaise (Act IV)

### *Hänsel und Gretel*

Music: Engelbert Humperdinck

First performance: 24 October 1897, Maryinsky Theater, St. Petersburg

Groups of angels

### *Fra Diavolo*

Music: Daniel François Esprit Auber

First performance: 21 November 1897, Maryinsky Theater, St. Petersburg

Tarantella (Act III)

### *Don Giovanni*

Music: Wolfgang Amadeus Mozart

First performance: 22 January 1898, Maryinsky Theater, St. Petersburg

Entrance of the Masks, Dance of the Roses and Butterflies, Minuet (Act II)

### *Feramors*

Music: Anton Rubinstein

First performance: 15 September 1898, Maryinsky Theater, St. Petersburg

Dances of the Bayadères, Dances of the Fiancées, General Dance (Act I), groups of Bayadères (Act III)



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